

GLENN  
MILLER'S  
METHOD  
FOR  
ORCHESTRAL  
ARRANGING

MUTUAL MUSIC SOCIETY, INC., NEW YORK, N. Y.

GLENN MILLER'S  
METHOD FOR ORCHESTRAL ARRANGING

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GLENN MILLER

AS a young arranger, I was always searching for some work that actually described the process involved in making orchestral arrangements. Many comprehensive volumes have been written about harmony, theory, counterpoint, orchestration and composition, but to my knowledge, no book has ever been written which actually told how to make an arrangement. If this book in any way solves this problem for ambitious young arrangers it shall have fulfilled the purpose for which it is intended.

A handwritten signature in cursive script, which appears to read "Glen Miller". The signature is fluid and stylized, with a large loop at the top and a long, sweeping underline.

## Practical

Instrument **KEY**  
**CL.F**

CL&F

Alto Saxophone Eb Treble

Tenor Saxophone Bb Treble

Baritone Saxophone Eb Treble

Soprano Saxophone Bb Treble

Bass Saxophone Bb Treble

Trumpet Bb Treble

Trombone Bb Bass

Clarinet Bb Treble

Bass Clarinet Bb Treble

Flute C Treble

Piccolo C Treble

Oboe C Treble

## Signature and Scale

## Possible

## Practical

Signature and sound in same scale as Concert Key  
 Signature and sound in same scale as written for the instrument  
 Playing range and actual sound written in concert  
 Playing range and actual sound written in concert  
 Playing range and actual sound written in concert

Instrument	Signature and Scale	Possible	Practical
English Horn	F Treble	F Treble	F Treble
Bassoon	C Bass	C Bass	C Bass
French Horn	F Treble & Bass	F Treble & Bass	F Treble & Bass
Guitar	C Treble	C Treble	C Treble
Drums Maracas Tom-Tom & Conga	Bass	Bass	Bass
	Indeterminate pitch (use conventional Bass Clef)		
Violin	C Treble	C Treble	C Treble
Viola	C Alto	C Alto	C Alto
Cello	C Bass	C Bass	C Bass
Double Bass (String Bass)	C Bass	C Bass	C Bass
Tuba	B $\flat$ Bass	B $\flat$ Bass	B $\flat$ Bass
Piano	C Bass and Treble	C Bass and Treble	C Bass and Treble

Same all notes playable

The arranger may write the "possible" playing range of an instrument only when it is in the hands of an excellent performer. Extremely technical passages should not be written in extremely high or low registers.

For more comprehensive data regarding all instruments see Cecil Forsyth's "Orchestration."



## SECTIONS

In the following pages are shown some of the uses of the various sections of the dance orchestra as employed by the Glenn Miller Orchestra.



Mose Klink

Tex Beneke

Skippy Martin

Will Schwartz

Ernie Caceres

### THE SAXOPHONE SECTION

<i>Instrument</i>	<i>Doubles</i>	<i>Played by</i>
1. B $\flat$ Clarinet	E $\flat$ Alto Saxophone	Will Schwartz
2. E $\flat$ Alto Saxophone	B $\flat$ Clarinet	Skippy Martin
3. E $\flat$ Alto Saxophone	E $\flat$ Baritone and B $\flat$ Clarinet	Ernie Caceres
4. B $\flat$ Tenor Saxophone	B $\flat$ Clarinet and B $\flat$ Bass Clarinet	Mose Klink
5. B $\flat$ Tenor Saxophone	B $\flat$ Clarinet	Tex Beneke

NOTE:—The following examples show some of the uses of our Saxophone Section.



## COMBINATION No. 2

B $\flat$  ClarinetB $\flat$  ClarinetB $\flat$  Tenor SaxophoneB $\flat$  Tenor Saxophone

(one Alto tacet)

## Concert Sketch



## Transposed for Respective Instruments.

2 B $\flat$  Clarinets

2 Tenors

## COMMENTS:

Suitable for legato melodies in which the harmony is such that it permits playing in thirds. Also suitable for background for solo instrument or solo voice—melodic line in introductions—modulations—interludes—endings and legato rhythmic passages.

Easily balanced in high or low registers, loud or soft.

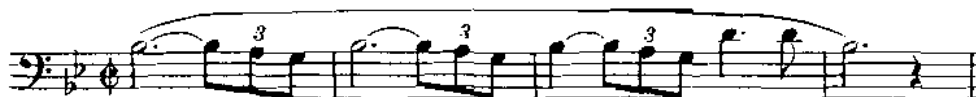
Avoid staccato passages as short notes do not permit sufficient duration for good blending of all voices.

## COMBINATION No. 3

13

E $\flat$  Alto SaxophoneE $\flat$  Alto SaxophoneE $\flat$  Alto Saxophone or Baritone SaxophoneB $\flat$  Tenor SaxophoneB $\flat$  Tenor Saxophone

## Concert Sketch



## Transposed for Respective Instruments.

A musical score for three parts: 2 Altos, Baritone, and 2 Tenors. The 2 Altos part is in treble clef, key of D major (two sharps). The Baritone and Alto parts are in treble clef, key of B-flat major (two flats). The 2 Tenors part is in bass clef, key of B-flat major (two flats). All parts feature a melodic line with eighth notes and quarter notes, including three triplet markings (indicated by a '3' over a bracket) and a final quarter rest.

## COMMENTS:

Suitable for legato melody—counter-melody to solo instrument—counter-melody to solo voice or group of voices—"Fill-ins" for ensembles—melodic line in introductions—modulations—interludes—endings—melody line for ensemble against brass figurations.

Easily balanced in high or low registers, loud or soft.

## COMBINATION No. 4

E $\flat$  Alto SaxophoneE $\flat$  Alto SaxophoneE $\flat$  Alto Saxophone or Baritone SaxophoneB $\flat$  Tenor SaxophoneB $\flat$  Tenor Saxophone

## Concert Sketch



## Transposed for Respective Instruments

1 Alto

Baritone

Alto

2 Tenors

## COMMENTS:

Suitable for rhythmic melody—counter melody to solo instrument—counter melody to solo voice or group of voices—"Fill-ins" for ensembles—melodic line in introductions—modulations—interludes—endings.

Easily balanced in high or low registers, loud or soft.

## COMBINATION No. 5

E $\flat$  Alto Saxophone  
 E $\flat$  Alto Saxophone  
 E $\flat$  Alto Saxophone  
 B $\flat$  Tenor Saxophone  
 B $\flat$  Tenor Saxophone

## Concert Sketch



Transposed for Respective Instruments.

3 Altos

2 Tenors

## COMMENTS:

Suitable for legato or rhythmic melodies—background for solo instrument or solo voice—melodic line for modulations—introductions—interludes—endings—background rhythms and background sustained passages.

Easily balanced in high or low registers, loud or soft.

## COMBINATION No. 6

E♭ Alto Saxophone

E♭ Alto Saxophone

B♭ Tenor Saxophone

B♭ Tenor Saxophone

E♭ Baritone Saxophone

## Concert Sketch



## Transposed for Respective Instruments



## COMMENTS:

Suitable for legato for rhythmic melodies—background for solo instrument or solo voice—melodic line for modulations—introductions—interludes—endings—background rhythms and background sustained passages.

Easily balanced in high or low registers, loud or soft.



## COMBINATION No. 7

B $\flat$  Clarinet  
 B $\flat$  Clarinet  
 B $\flat$  Tenor Saxophone  
 B $\flat$  Tenor Saxophone  
 E $\flat$  Baritone Saxophone

## Concert Sketch



## Transposed for Respective Instruments

Musical notation for 'Transposed for Respective Instruments' in G major, 4/4 time. This section shows three staves, each with a different key signature (one sharp, one flat, and one double flat) to represent the transposition for different instruments. The top staff is labeled '2 Clarinets' and has a key signature of one sharp (F#). The middle staff is labeled '2 Tenors' and has a key signature of one flat (Bb). The bottom staff is labeled 'Baritone' and has a key signature of two flats (Bbb). Each staff contains the same melodic and harmonic material as the 'Concert Sketch', adapted to the instrument's range. The section ends with a double bar line and the word 'etc.' written above the final measure.

## COMMENTS:

Suitable for introductions—modulations—interludes—endings or melodies having harmonic structure similar to this example—background for solo instrument or solo voice.

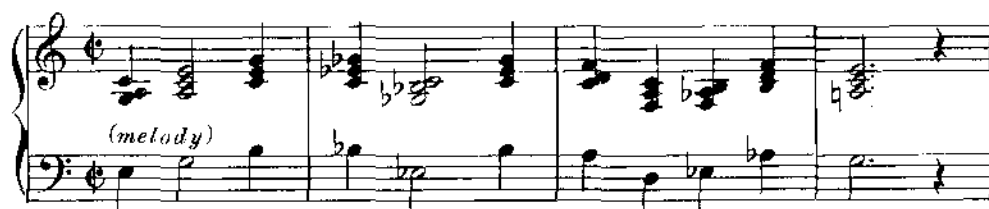
Easily balanced in high or low registers, loud or soft.

## COMBINATION No. 8

B $\flat$  Tenor SaxophoneE $\flat$  Alto SaxophoneE $\flat$  Alto SaxophoneB $\flat$  Tenor Saxophone

(one Alto tacet)

## Concert Sketch



## Transposed for Respective Instruments

Musical notation for Transposed for Respective Instruments, showing three staves: Tenor (melody), 2 Altos, and Tenor.

Tenor (melody)

2 Altos

Tenor

## COMMENTS:

Suitable for melodic passages where the top voice (E $\flat$  Alto) lies mostly in perfect duet form (3rds or 6ths) with the lower voice (lead Tenor).

May also be used in introductions—modulations—interludes—endings or in any melodic passage having similar harmonic structure.

Sometimes difficult to balance due to all voices being above melody.

## COMBINATION No. 9

B $\flat$  Tenor Saxophone  
 E $\flat$  Alto Saxophone  
 E $\flat$  Alto Saxophone  
 B $\flat$  Tenor Saxophone  
 E $\flat$  Baritone Saxophone

## Concert Sketch



## Transposed for Respective Instruments

Tenor  
(melody)

2 Altos

Tenor

Baritone

 Four staves of musical notation showing the transposition of the sketch for different instruments. The top staff is for Tenor (melody), the second for 2 Altos, the third for Tenor, and the fourth for Baritone. Each staff shows the same melodic and harmonic material transposed to the instrument's range.

## COMMENTS:

Suitable for legato rhythmic passages in introductions—  
 interludes—modulations and endings.

Easily balanced in high or low registers, loud or soft.

## COMBINATION No. 10

B $\flat$  Tenor SaxophoneE $\flat$  Alto SaxophoneE $\flat$  Alto SaxophoneB $\flat$  Tenor SaxophoneE $\flat$  Baritone Saxophone

## Concert Sketch



## Transposed for Respective Instruments

Four staves of music transposed for specific instruments. The key signature is one sharp (F#). The staves are labeled from top to bottom: Tenor (lead), 2 Altos, Tenor, and Baritone. The Tenor (lead) staff has a melodic line with triplet markings. The 2 Altos staff has a sustained chordal accompaniment. The Tenor and Baritone staves have lower melodic lines that follow the harmonic structure of the lead.

## COMMENTS:

Suitable for introductions, modulations, interludes and endings.

NOTE:—B $\flat$  Clarinet, E $\flat$  Alto or E $\flat$  Baritone may be substituted for the lead Tenor in all examples similar to that shown in Combination No. 10, providing the key is changed to suit the solo instrument used.

## COMBINATION No. 11

E♭ Alto Saxophone  
 E♭ Alto Saxophone  
 E♭ Alto Saxophone  
 B♭ Tenor Saxophone  
 B♭ Tenor Saxophone

## Concert Sketch



Transposed for Respective Instruments



## COMMENTS:

Suitable for rhythmic passages—introductions—modulations—interludes—endings—background for solo voice or solo instrument.

Easily balanced in high and middle registers, medium loud or loud.

CAUTION: (1) Numerous dissonances make low register writing sound thick and muddy.  
 (2) Avoid as much as possible having an interval of a second between the two top voices as lead may be covered by second voice.

## COMBINATION No. 12

E $\flat$  SaxophoneE $\flat$  SaxophoneB $\flat$  Tenor SaxophoneB $\flat$  Tenor SaxophoneE $\flat$  Baritone Saxophone

## Concert Sketch



## Transposed for Respective Instruments



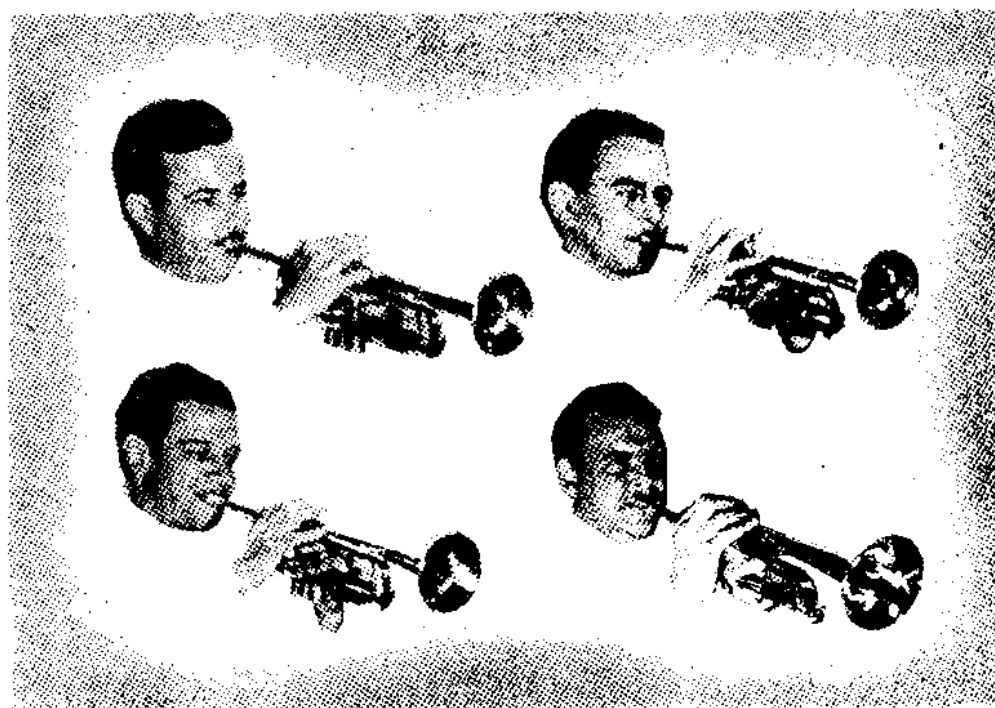


#### COMMENTS:

Suitable for rhythmic passages—introductions—modulations—interludes—endings—background for solo voice or solo instrument.

Easily balanced in high or low registers, loud or soft.

It is possible to use many combinations other than those shown, and it should be the aim of every student to experiment with the thought of finding new, good-sounding harmonic devices and colorings. The results, whether good or bad, should be observed for future reference.



#### THE TRUMPET SECTION

John Best

Steve Lipkins

R. D. McMickle

Billy May

NOTE:—The Trumpet Section has not been designated as 1, 2, 3 and 4, as each trumpet player was capable of playing first parts. Our arrangements were such that the parts were evenly divided.



## EXAMPLE No. 1

## Concert Sketch



## Transposed for Four Trumpets.



## COMMENTS:

Suitable for legato melodies—background for solo instrument or solo voice—"fill-ins"—melodic line in introductions—modulations—interludes and endings.

Easily balanced in high or low registers, loud or soft. Muted or open.

## EXAMPLE No. 2

## Concert Sketch



## Transposed for Four Trumpets.



## COMMENTS:

Suitable for rhythmic passages—background for solo instrument or solo voice—"fill-ins"—melodic line in introductions—modulations—interludes and endings.

Easily balanced in high or low registers, loud or soft.  
Muted or open.

## EXAMPLE No. 3

## Concert Sketch



## Transposed for Four Trumpets.



## COMMENTS:

Suitable for introductions—modulations—interludes—endings—"fill-ins"—background for solo instrument or solo voice.

Easily balanced in high or low registers, loud or soft.  
Muted or open.

## EXAMPLE No. 4

## Concert Sketch



## Transposed for Four Trumpets.

1st Trpt. muted

2nd Trpt. Solo

3rd Trpt. open

4th Trpt. open

 Musical notation for 'Transposed for Four Trumpets' in G major, 2/4 time. It shows four staves for trumpets. The 1st staff has a melodic line with a 'muted' instruction. The 2nd, 3rd, and 4th staves have harmonic accompaniment with 'Solo', 'open', and 'open' instructions respectively.

## COMMENTS:

Suitable for melodic or rhythmic passages—introductions  
—modulations—interludes and endings.

Easily balanced in high or low registers, loud or soft.  
Muted or open.

Variations of the above example are possible through the  
use of different mutes.

First Trumpet—	Open
2nd, 3rd and 4th Trumpets—	Straight mute
	Open in hat
	Cup mute
	Harmon mute
	Straight mute in hat

First Trumpet—	Straight Mute
2nd, 3rd and 4th Trumpets—	Open
	Open in hat
	Open with plungers
	Cup mute
	Harmon mute
First Trumpet—	Cup Mute
2nd, 3rd and 4th Trumpets—	Open
	Open in hat
	Open with plungers
	Straight mute
	Harmon mute
First Trumpet—	Harmon Mute
2nd, 3rd and 4th Trumpets—	Open
	Open in hat
	Open with plungers
	Straight mute
	Cup mute
First Trumpet—	Rhythmic
2nd, 3rd and 4th Trumpets—	Legato
First Trumpet—	Legato
2nd, 3rd and 4th Trumpets—	Rhythmic

## EXAMPLE No. 5

## Concert Sketch



## Transposed for Four Trumpets.

1st & 2nd Trpts.  
muted

3rd & 4th Trpts.  
open

## COMMENTS:

Suitable for legato or rhythmic passages—introductions—modulations—interludes and endings.

Easily balanced in high or low registers, loud or soft.

Best adapted to phrases of similar harmonic structure.

Many available mute combinations. Lower pair of voices should be muted to lesser degree to insure equal balance.

### EXAMPLE No. 6

## Concert Sketch



Transposed for Four Trumpets

1st &amp; 2nd Tripts.

3rd &amp; 4th Trpts.



COMMENTS:

Suitable for rhythmic passages—introductions—modulations—interludes and endings.

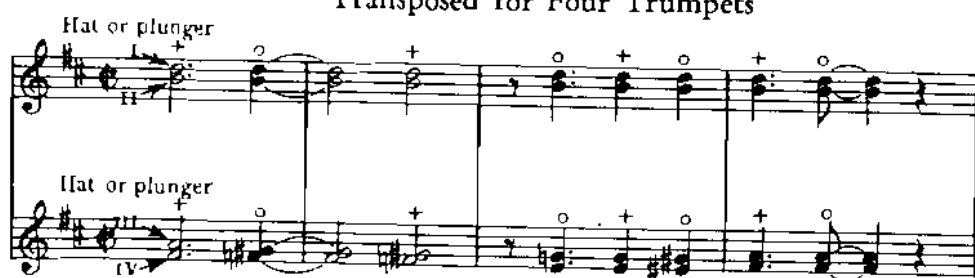
Best balance in high register, loud and open.

## EXAMPLE No. 7

## Concert Sketch



## Transposed for Four Trumpets



NOTE:—The sign “+” indicates hat or plunger over bell of horn.

The sign “o” indicates hat or plunger away from bell of horn.

## COMMENTS:

Suitable for introductions—modulations—interludes and endings—background for solo voice or solo instruments—rhythmic ensembles.

Easily balanced in high or low registers, loud or soft. Small mutes that can be covered by plunger or hat may be used if desired.



## EXAMPLE No. 8

## Concert Sketch



## Transposed for Four Trumpets



## COMMENTS:

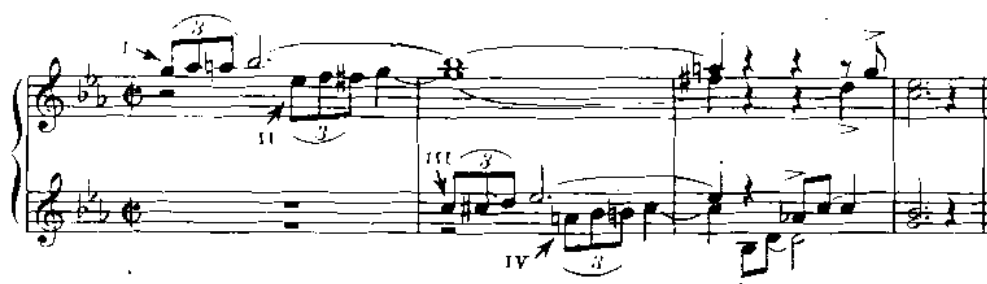
Suitable for introductions—modulations—interludes and endings—background for solo voice or solo instruments.

Best balance in middle register, medium loud.

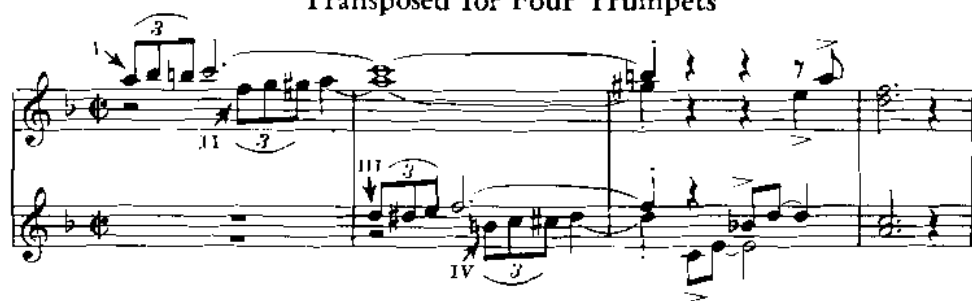
Can be used muted if mutes referred to in Example No. 7 are available.

## EXAMPLE No. 9

## Concert Sketch



## Transposed for Four Trumpets



## COMMENTS:

Suitable for introductions—modulations—interludes and endings—background for solo voice—solo instrument or any passage having harmonic structure that permits this treatment.

Easily balanced in high or low registers, loud or soft. Muted or open. All combinations of mutes available.

## EXAMPLE No. 10

## Concert Sketch

Musical score for "Concert Sketch". The top staff is in treble clef with a key signature of one flat (B-flat) and a common time signature (C). It contains a series of chords, with the first four labeled II, III, IV, and V. The bottom staff is in bass clef and contains a single note, labeled "Orchestra background".

## Transposed for Four Trumpets

Musical score for "Transposed for Four Trumpets". The top staff is in treble clef with a key signature of two sharps (D major) and a common time signature (C). It contains a series of chords, with the first four labeled I, II, III, and IV. The bottom staff is in bass clef and contains a single note, labeled "Orchestra background".

## COMMENTS:

Suitable for legato passages—introductions—modulations  
—interludes and endings—background for solo voice or  
solo instruments—"fill-ins".

Easily balanced in high or low registers, loud or soft.  
Muted or open. All combinations of mutes available.



THE TROMBONE SECTION

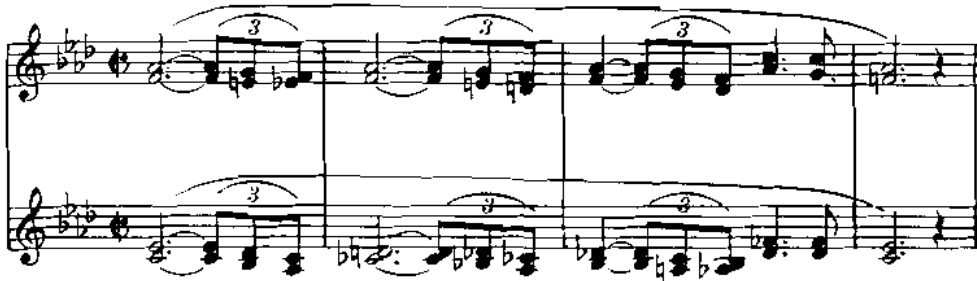
Jimmy Priddy    Frank D'Anolfo

Paul Tanner

Glenn Miller

## EXAMPLE No. 1

## Concert Sketch



## Transposed for Four Trombones



## COMMENTS:

Suitable for legato melodies—background for solo instruments or solo voice—"fill-ins"—melodic lines in introductions—modulations—interludes and endings.

Easily balanced in high or middle registers, loud or soft.  
Muted or open. All combinations of mutes available.

## EXAMPLE No. 2

## Concert Sketch



## Transposed for Four Trombones



## COMMENTS:

Suitable for rhythmic passages—introductions—modulations—interludes and endings—background for solo voice or solo instruments.

Easily balanced in high or low registers, loud or soft.  
Muted or open. All combinations of mutes available.

## EXAMPLE No. 3

## Concert Sketch



## Transposed for Four Trombones

Musical notation for the transposed version for four trombones. It consists of two staves in bass clef with a key signature of one flat. The top staff is labeled "muted" and contains a series of chords. The bottom staff is labeled "open" and contains a series of chords. The notation is designed to be played by four trombones, with the "muted" and "open" labels indicating the use of mutes.

## COMMENTS:

Suitable for legato melodies—introductions—interludes—modulations and endings.

Easily balanced in high or middle registers—loud or soft. Muted or open. All combinations of mutes available.

## EXAMPLE No. 4

## Concert Sketch



Transposed for Four Trombones.

Same as above— No transposition necessary.

## COMMENTS:

Suitable for rhythmic passages—introductions—modulations—interludes and endings.

Easily balanced in high or middle registers—loud or soft—muted or open. All combinations of mutes available.



## EXAMPLE No. 5

## Concert Sketch



Transposed for Four Trombones.

Same as above—No transposition necessary.

NOTE:—The sign "+" indicates hat or plunger over bell of horn.

The sign "o" indicates hat or plunger away from bell of horn.

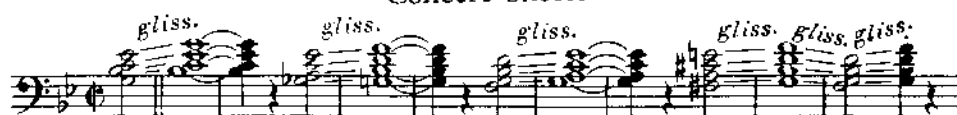
COMMENTS:

Suitable for introductions—modulations—interludes and endings—background for solo instrument or solo voice.

Easily balanced in high or low registers, loud or soft. Open.

## EXAMPLE No. 6

## Concert Sketch



## Transposed for Four Trombones.



NOTE:—Figures over notes indicate positions that must be used to make glissandos.

## COMMENTS:

Suitable for introductions—modulations—interludes and endings—backgrounds ensembles—“fill-ins”. Used judiciously, the glissando is an excellent effect for rhythmic passages.

Easily balanced in high or low registers, loud or soft. Muted or open. All combination of mutes available.

Performers should execute the actual glissando quickly as a slow glissando often produces a moaning, unpleasant sound.

## EXAMPLE No. 7

## Concert Sketch

The musical score is written for four trombones, labeled I, II, III, and IV. It is in bass clef with a key signature of two flats (B-flat and E-flat). The score consists of three measures. Trombones I and II play a melodic line with eighth and quarter notes, including slurs and accents. Trombones III and IV play a harmonic accompaniment with vertical chords and some moving lines, also featuring accents.

Transposed for Four Trombones.

Same as above—No transposition necessary.

## COMMENTS:

Suitable for introductions—modulations—interludes and endings—all backgrounds.

Easily balanced in high or low registers—loud or soft.  
Muted or open. All combinations of mutes available.

# EMPLE No. 8

## Concert Sketch

Quasi Horn

Hand in Bell

Quasi Horn

Hand in Bell

Quasi Horn

Hand in Bell

Hand in Bell

Transposed for Four Trombones.

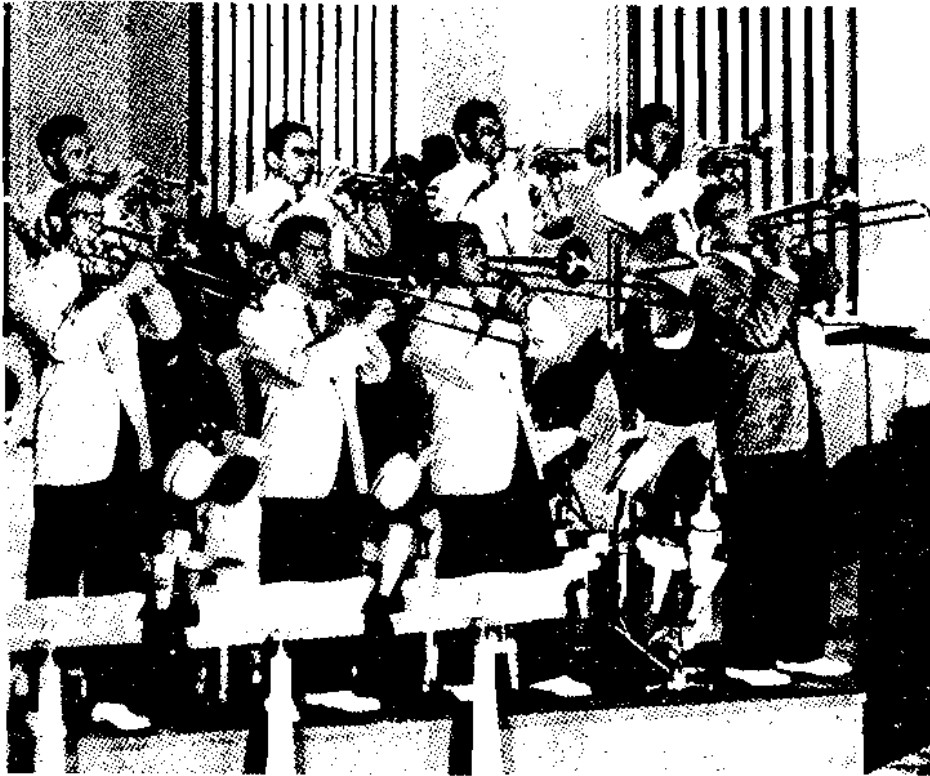
Same as above—No transposition necessary.

### COMMENTS:

Suitable for introductions—modulations—interludes and endings—all backgrounds.

Easily balanced in high or low registers—loud or soft.

NOTE:—All positions should be shortened approximately one-half position to correct the flatness caused by placing hand in bell.



#### THE BRASS SECTION

*Four Trumpets*

R. D. McMickle

John Best

Billy May

Steve Lipkins

*Four Trombones*

Frank D'Anolfo

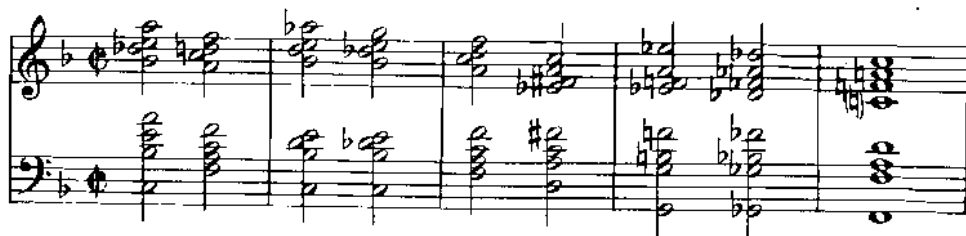
Jimmy Priddy

Paul Tanner

Glenn Miller

## EXAMPLE No. 1

## Concert Sketch



## Scored for Eight Brass

4 Trpts.

4 Trombs.

A musical score for eight brass instruments, consisting of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The key signature has one flat (B-flat). The time signature is 4/4. The music consists of a series of chords and single notes across five measures. The chords are primarily triads and dyads, with some more complex voicings in the upper register of the treble staff. The notation is identical to the 'Concert Sketch' above, but the instrumentation is specified as 4 Trumpets and 4 Trombones.

## COMMENTS:

This example is intended to display the technique of voicing for eight brass. The voicings are equally effective in all types of music—smooth or rhythmic—slow or fast—loud or soft—open or muted.

## EXAMPLE No. 2

## Concert Sketch



## Scored for Eight Brass

4 Trpts.

4 Trombs.

A musical score for eight brass instruments, consisting of two staves. The top staff is labeled '4 Trpts.' (4 Trumpets) and the bottom staff is labeled '4 Trombs.' (4 Trombones). The notation is identical to the 'Concert Sketch' above, featuring chords and notes with plus (+) and circle (o) symbols above them, indicating specific brass techniques.

NOTE:—The sign “+” indicates hat or plunger over bell of horn. The sign “o” indicates hat or plunger away from bell of horn.

## COMMENTS:

Suitable for rhythmic passages—introductions—modulations—interludes and endings.

Easily balanced in high or low registers—loud or soft.  
Open.

## EXAMPLE No. 3

## Concert Sketch

A musical score for piano, consisting of two staves. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The music features a series of chords and arpeggiated figures. In the final measure, a specific chordal texture is circled, showing a complex arrangement of notes in both staves.

## Scored for Eight Brass

A musical score for eight brass instruments, consisting of two staves. The top staff is labeled "4 Trpts." and the bottom staff is labeled "4 Trombs. (b)". The key signature has two flats, and the time signature is 4/4. The music is written for brass, with the bottom staff including a "gliss." (glissando) instruction. The circled section in the final measure is identical to the one in the "Concert Sketch" above.

## COMMENTS:

Suitable for rhythmic or melodic passages—introductions  
—ensembles—brass choirs—modulations and endings.

Easily balanced—loud or soft. Muted or open.



## EXAMPLE No. 4

## Concert Sketch



## Scored for Eight Brass

4 Trpts.  
4 Trombs.

A musical score for eight brass instruments, consisting of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The key signature has one flat (B-flat). The music features a series of chords and melodic lines. A glissando (gliss.) is indicated on the bottom staff in the third measure.

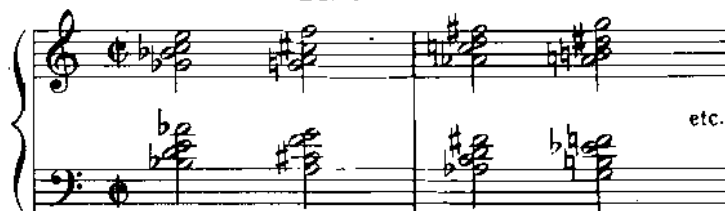
## COMMENTS:

Suitable for any passage of similar harmonic construction.

Easily balanced—loud or soft. Muted or open.

## EXAMPLE No. 5

## Concert Sketch



## Scored for Eight Brass

4 Trpts.

4 Trombs.

Musical notation for a score for eight brass instruments. It consists of two staves: a treble staff and a bass staff. The treble staff is labeled "4 Trpts." and has a key signature of one sharp (F-sharp) and a common time signature. It contains two measures of music, each with a whole note chord. The first measure has notes G4, B4, and D5. The second measure has notes A4, C5, and E5. The bass staff is labeled "4 Trombs." and has a key signature of one flat (B-flat) and a common time signature. It contains two measures of music, each with a whole note chord. The first measure has notes B-flat3, D4, and F4. The second measure has notes C4, E4, and G4. The word "etc." is written at the end of the second measure of the bass staff.

## COMMENTS:

Suitable for any passage of similar harmonic construction.

Easily balanced—loud or soft. Muted or open.

Each chord can be voiced many different ways. Considering the numerous types of chords, the staggering total of eight brass voicings for all chords becomes apparent.

The following examples show a very few of the numerous ways in which eight brass can be effectively utilized.

Trial and error are the arranger's best teachers. More examples on this subject may be obtained from consulting the excerpts from scores which appear in this book.

The following chart is a suggested plan for the arranger to exhaust the possibilities of voicing chords for eight brass. Interesting results may be obtained if this procedure is followed using all types of chords:

Major - Triads - 7th - 9th - 11th - 13th chords.

Minor - Triads - 7th - 9th - 11th - 13th chords.

Augmented chords.

Diminished chords.

Altered chords.

## CHORD CHART

### Concert Sketch



### Scored for 4 Trumpets and 4 Trombones



### Concert Sketch



## Scored for 4 Trumpets and 4 Trombones

4 Trpts.  
4 Trombs.

## Concert Sketch

## Scored for 4 Trumpets and 4 Trombones

4 Trpts.  
4 Trombs.

Concert  
SketchScored for  
Eight BrassConcert  
SketchScored for  
Eight Brass

Concert  
SketchScored for  
Eight BrassConcert  
SketchScored for  
Eight Brass

Usually the best method of doubling notes in a chord is that which conforms most closely to the natural harmonics of a "fixed wind column", e.g., the Trombone.

Natural harmonic series

(Transposed)

Trombone in 1st Position

or voiced for 8 Brass

(♭) Pedal (Fundamental note)

(♭) (Bass)

The image displays two musical staves illustrating the natural harmonic series of a trombone in 1st position. The left staff, titled "Natural harmonic series", shows the series in B-flat major. The notes are: B-flat (Pedal, Fundamental note), B-flat, C, D, E-flat, F, G, A, B-flat, C, D, E-flat, F, G, A, B-flat. The right staff, titled "(Transposed)", shows the series transposed to E-flat major. The notes are: E-flat (Bass), E-flat, F, G, A, B-flat, C, D, E-flat, F, G, A, B-flat, C, D, E-flat. The transposed series is labeled "I, II, III, IV" and "Trombs.".



### THE RHYTHM SECTION

*Guitar*

Bobby Hackett

*Piano*

Chummy MacGregor

*Drums*

Moe Purtill

*Bass*

Doc Goldberg

## THE RHYTHM SECTION

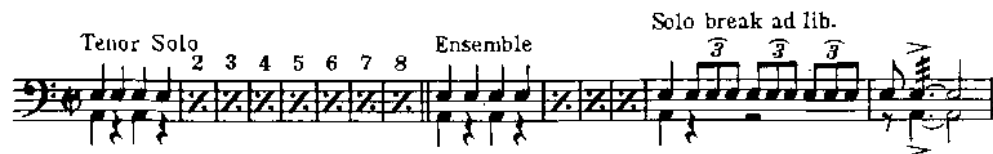
In the dance band rhythm section lies the main support of any instrument section or group of sections in the organization. Therefore, too much stress cannot be placed on its importance. The dance band rhythm section should be allowed great freedom in playing rhythmic arrangements. The following plan has been effective in our band.

## BASS



The names of the chords are placed over the notes of the bass part so that the bass player may have a complete knowledge of the harmonic structure of the arrangement, thus aiding his improvisation. He should improvise freely except where it is marked to play as written.

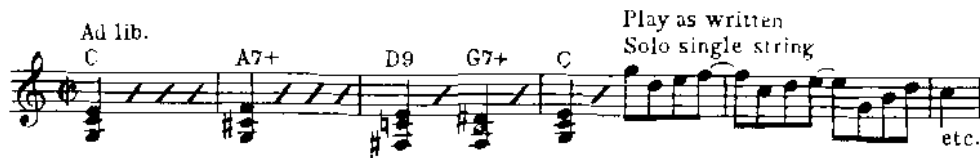
## DRUMS



The drum part provides a skeleton score showing the instruments playing *ensemble* or *solo*. He should be allowed to improvise except where the arranger desires special effects, which should be clearly marked, "play as written".



## GUITAR



The names of the chords are placed over the notes of the guitar part and special effects such as "solo single string" or effects with other instruments should be clearly written and marked "play as written."

## PIANO

ad lib. Solo Play as written ad lib. Play as written 8va.

The notation shows a grand staff with treble and bass clefs. The first measure has a treble staff with a melodic line and a bass staff with a whole note chord C. Above the first measure is "ad lib." and above the second is "Solo". The second measure has a treble staff with a melodic line and a bass staff with a whole note chord C. Above the second measure is "Play as written" and "Solo". The third measure has a treble staff with a melodic line and a bass staff with a whole note chord C. Above the third measure is "ad lib." and above the fourth is "Play as written". The fourth measure has a treble staff with a melodic line and a bass staff with a whole note chord C. Above the fourth measure is "Play as written" and "8va.".

The piano part is written with full chords in the right hand and the left hand playing the same part as given to the string bass. It should be clearly indicated where the pianist may *ad lib.* Special effects should be clearly written and marked "play as written."

For further information concerning the writing of rhythm parts, consult the excerpts from scores which are printed in this book.

## MAKING A SMOOTH ARRANGEMENT

In this section we attempt to describe the common procedure in making a smooth arrangement,—starting with the selection of the song and ending with the coda of the arrangement.

### SELECTION OF SONG TO BE ARRANGED.

Perhaps the arranger has been ordered to arrange a particular song, in which case the student should disregard these suggestions. In the event the arranger is allowed some leeway in the selection of material, the following considerations should be made:

1. Pick a tune *you* like.
2. If the arrangement made previously to this one was a swing number, try to pick a sweet tune for the present arrangement, and vice versa, thus avoiding a repetition in types of material. This tends to produce variation in your own ideas and prevents your work becoming stereotyped.
3. If a tune has been chosen for you, but you consider it a poor tune, then accept it as a personal challenge to make a fine arrangement of it. There is no tune so bad that a wonderful arrangement won't make it sound good.

### IMPROVEMENT OF BASIC HARMONY OF SONG.

We have selected the tune "I'm Thrilled" to show the procedure with a sweet tune.

This is the printed piano copy as published:

ADVANCE ARTIST COPY

# I'M THRILLED

Lyric by  
SYLVIA DEE

Music by  
SIDNEY LIPPMAN

MUTUAL MUSIC SOCIETY, Inc.  
1270 SIXTH AVENUE, NEW YORK, N. Y.

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# I'M THRILLED

Lyric by  
SYLVIA DEE

Music by  
SIDNEY LIPPMAN

Slowly with expression

Piano

The piano introduction consists of two staves. The right hand features a series of chords and eighth notes, with triplets marked '3'. The left hand provides a steady accompaniment. Dynamics include *mf*, *cresc.*, *dim*, and *rit*.

Verse

*E♭ maj.7* *G♭dim.* *A♭ maj.7 add F* *D♭-9* *E♭ maj.7* *Cm1 7*

I've seen the sun up - on a strand of white; I've heard the sound of jun - gle

*Fm1 7* *B♭7* *Gm1 7* *Cm1 7*

drums at night; — But if I kept a dia - ry — I'd be

*B♭7+* *E♭* *Fm1 7* *Fm1 7 add B* *A♭m1 6* *B♭7*

gin it — With the min - ute you came in - to sight:

*rit*

The verse is written for voice and piano. The vocal line is on a single staff, and the piano accompaniment is on two staves. Chord symbols are placed above the vocal line. The piano part includes dynamics like *mp* and *rit*.

M 106-3

Chorus

**B $\flat$ 7** **E $\flat$  maj.7** **B $\flat$ 7+** **E $\flat$ 6** **E $\flat$  maj.7** **E $\flat$ 6** **D $\flat$ 7**

I'M THRILLED, just looking at you And knowing your lips have touched mine, As

*mf* *a temp.*

**Cmi.7** **E $\flat$ 6** **Fmi.7** **A $\flat$  add B $\flat$**  **E $\flat$  maj.7** **E $\flat$ 6** **Fmi.7** **B $\flat$ 7 add G** **E $\flat$  maj.7** **B $\flat$ 7+**

if in a dream di-vine, Oh but I'M THRILLED! — I'M THRILLED by

*cresc.* *dim.*

**E $\flat$ 6** **E $\flat$  maj.7** **E $\flat$ 6** **D $\flat$ 7** **Cmi.7** **E $\flat$ 6**

things that you do, The way that you e-cho my name, As though with a heart a-

*cresc.*

**Fmi.7** **A $\flat$  add B $\flat$**  **B $\flat$ 7 add G** **E $\flat$ 6** **E $\flat$**  **Cmi.6** **D7** **G** **G6**

flame, Oh but I'M THRILLED! — It's like the ma-gic of

*dim.* *p*

Ami 7 D7 G8 Gdim Ami 7 D7 F7 Bbmaj.7 Gmi. Ebdim. Ebmaj.7 Ebdim.

spring-time when you en-ter a room. A sym-pho-ny seems to play swing-time And a

*cresc.*

Fmi 7 Bb7 Ebmaj.7 Bb7+ Eb6

mil-lion ro-ses burst in-to bloom! I'M THRILLED, just hold-ing your hand, Or-

*dim.*

Ebmaj.7 Eb6 Db7 Cmi 7 Eb6 Fmi.7 Ab add Bb Bb7 add G

stand-ing be-side you a-while, You look in my eyes and smile, And oh but I'M

*cresc.*

1. Eb A:6 Bb7 Bb7 add G 2. Eb Abmi.6 Bb Eb

THRILLED! I'M THRILLED!

*cresc.* *dim.* *rit.*

As printed piano parts must, of necessity, be simple for the average public requirements, very often the harmonization of the melody is not as complete as it should be to afford the best possible basis for making an arrangement.

Here the personal tastes of you, the arranger, are the deciding factor. We believe the above example could be appreciably improved, and in order to provide ourselves with a suitable reference copy we are going to harmonize it as we would like to hear it. We have no definite instrumentation or number of voices in mind and we will not accept a basic harmonization that is just "all right." Every chord must make us completely satisfied and all voices must be led correctly.

Our personal tastes are such that we do not like abrupt unrelated chord sequences, and as a general rule we prefer harmonic progressions that almost slide from one chord to the next. Wide jumps and unusual chord sequences serve definite purposes, (such as elements of surprise and shock), but as methods of harmonizing pretty or sweet music they should not be utilized.

After playing it on the piano, and substituting one chord for another, we submit the following basic harmonization of "I'm Thrilled" as one that reflects our taste and as one that leaves us completely satisfied:

## EXAMPLE B Revised Piano Part—"I'm Thrilled"

*melody*

The first system of musical notation consists of three staves. The top staff is in treble clef with a key signature of two flats (B-flat and E-flat) and a common time signature. It begins with a double bar line, followed by a half note G4, a half note A4, a quarter note B4, a quarter note A4, a quarter note G4, a quarter note F4, a quarter note E4, and a quarter note D4. The middle staff is in treble clef and contains chords: a half note G4, a half note A4, a quarter note B4, a quarter note A4, a quarter note G4, a quarter note F4, a quarter note E4, and a quarter note D4. The bottom staff is in bass clef and contains a half note G2, a half note A2, a quarter note B2, a quarter note A2, a quarter note G2, a quarter note F2, a quarter note E2, and a quarter note D2.

The second system of musical notation consists of three staves. The top staff is in treble clef with a key signature of two flats and a common time signature. It begins with a half note G4, a half note A4, a quarter note B4, a quarter note A4, a quarter note G4, a quarter note F4, a quarter note E4, and a quarter note D4. The middle staff is in treble clef and contains chords: a half note G4, a half note A4, a quarter note B4, a quarter note A4, a quarter note G4, a quarter note F4, a quarter note E4, and a quarter note D4. The bottom staff is in bass clef and contains a half note G2, a half note A2, a quarter note B2, a quarter note A2, a quarter note G2, a quarter note F2, a quarter note E2, and a quarter note D2.

The third system of musical notation consists of three staves. The top staff is in treble clef with a key signature of two flats and a common time signature. It begins with a half note G4, a half note A4, a quarter note B4, a quarter note A4, a quarter note G4, a quarter note F4, a quarter note E4, and a quarter note D4. The middle staff is in treble clef and contains chords: a half note G4, a half note A4, a quarter note B4, a quarter note A4, a quarter note G4, a quarter note F4, a quarter note E4, and a quarter note D4. The bottom staff is in bass clef and contains a half note G2, a half note A2, a quarter note B2, a quarter note A2, a quarter note G2, a quarter note F2, a quarter note E2, and a quarter note D2.

The fourth system of musical notation consists of three staves. The top staff is in treble clef with a key signature of two flats and a common time signature. It begins with a half note G4, a half note A4, a quarter note B4, a quarter note A4, a quarter note G4, a quarter note F4, a quarter note E4, and a quarter note D4. The middle staff is in treble clef and contains chords: a half note G4, a half note A4, a quarter note B4, a quarter note A4, a quarter note G4, a quarter note F4, a quarter note E4, and a quarter note D4. The bottom staff is in bass clef and contains a half note G2, a half note A2, a quarter note B2, a quarter note A2, a quarter note G2, a quarter note F2, a quarter note E2, and a quarter note D2.





## THE ORCHESTRAL ARRANGEMENT.

With Example B before us we now take up the problem of the orchestral arrangement.

### THE INTRODUCTION:

Types: Using a theme suggested by the tune.

Using a figure or theme for the Introduction that will continue as a figuration behind the first chorus melody, or will serve as a basis for modulations, interludes or endings.

Using an Introduction unrelated thematically or rhythmically to the tune itself. As it happens, the Introduction used for "I'm Thrilled" is of this last or unrelated type.

### THE FIRST CHORUS:

Planning is a process of the imagination, and here again personal taste plays an important part.

The problem of selecting the instrumentation for the first chorus is now being considered. This melody is not adaptable to thirds so this possibility is out. The melody is slow moving and therefore should sound well played in full harmony by the saxes (with clarinet lead on top) or by four trombones. As the style of our band is described most authentically by the saxes with clarinet lead, this instrumentation will be selected.

As there are several pauses in the melody that will permit background figures without distracting from, or cluttering up, the melody line, we therefore consider this problem next. The melody is not rhythmic in a "swing"

sense, and as we are concerned with *dance* music, the brass figures should provide a rhythm that is lacking in the melody line.

In the fifth and sixth bars the saxes will be very high, and to prevent a shallow thin sound and to aid the climactic pattern of the melody, we shall reinforce the saxes with sustained brass (in hats). This will serve as a ballast and will support the crescendo of the saxes on reaching the climax of this eight bar phrase.

In the second eight bar phrase, we will use the alternative instrumentation—four trombones—to prevent a possible monotony of the arrangement, as the melody line of the first eight bars is repeated—a repetition common to most popular songs. We also will use a tenor solo for a few bars as a contrast to the preceding strain.

#### VOCAL CHORUS:

As most ballads of this type have important lyrics, the vocal chorus must be considered next. The vocal key becomes the first problem. Select the key most suited to the particular singer, taking into account whether or not the tune is mostly in the top or bottom part of its range. "I'm Thrilled" is mostly in the top part of its range, so rather than cause the vocalist to strain for high notes throughout, we shall lower the key one tone from the singers ordinary easy singing range. As most male singers usually sing in original keys our vocal chorus will be in the key of D Flat—one tone lower than the original key of E Flat—which calls for a range of C to D $\flat$ . Now that the proper key has been chosen, the modulation to that key must be undertaken.

## MODULATION TO VOCAL CHORUS:

The problem of the Modulation may be considered the same as the problem of the Introduction—and in this case our Modulation carries the same rhythmic idea as the Introduction. Exercise great care that the Modulation definitely suggests the starting note for the vocalist so the singer's pitch will be true and accurate from the first note. In the following example, the brass have definitely established the singer's first note in the last bar of the Modulation.

## VOCAL BACKGROUND:

In general the plan of figures in the background of the voice follows the same rule as the instrumental chorus demands. When the melody is sustained, move the figure and when the melody moves, the figure is sustained. Be careful not to cover the voice. In this case the general pattern of figures should be:

*Melody Line Example:*

Showing where to move and sustain the figure.

The musical example consists of four staves of music in B-flat major (two flats). The notation includes various rhythmic values, triplets, and first/second endings. Brackets below the staves indicate when to 'move' or 'sustain' the figure:

- Staff 1:** Shows a sequence of notes with a triplet. Brackets indicate 'move' at the start of the triplet and 'sustain' for the duration of the triplet. This pattern repeats later in the staff.
- Staff 2:** Features a first ending (marked '1.') and a second ending (marked '2.'). Brackets indicate 'move' and 'sustain' instructions throughout the staff.
- Staff 3:** Continues the melodic line with a 'sustain' bracket for a longer duration and a 'move' bracket at the end.
- Staff 4:** Includes a triplet and an accent (^) over a note. Brackets indicate 'sustain' and 'move'. A final instruction reads: *accentuate climax then diminuendo with melody*.

One possible exception to this rule would be where the arranger intentionally forces the singer to use considerable volume in reaching a climax in the song. In that case the activity and volume of the figuration has a tendency to encourage and support the vocalist in his climactic efforts. Keeping in mind that vocal backgrounds should be subjugated to the singer and provide only a setting for the voice, we proceed to the actual composition of the background. Some songs are of such dramatic construction as to almost demand their conclusion at the end of the vocal chorus. However, "I'm Thrilled" reaches its climax four bars prior to its ending, thus encouraging additional instrumental music before the end of the arrangement.

In our original arrangement we used an addition of this sort, but for recording purposes, the song would run too long and so we were forced to end on the vocal. In doing so, we used a ritard at a natural spot and then added an extra few bars ending so as to definitely, but not too abruptly, establish a finish.

In the preceding thirty two bars the attention has been centered on the vocalist. It seems logical that the talents of the entire band should be displayed at this point. It is my belief that long modulations following vocals only tend to delay the business in hand, which should be the brilliant conclusion of the number. So for that reason we shall go as quickly and gracefully as can be done into the instrumental "fireworks" that lead to the coda.

Due to the fact that attention has just been focused on the voice and lyrics, it seems proper to emphasize dance music again, or in other words, to make this part of this orchestration the most rhythmic that has thus far been written. In this case we use the full brass section (open) with sax fill-ins and phrase the melody with a slight rhythmic punch.

After an arrangement is scored, the next and most important item is its proper rehearsing.

Too many bands take rehearsals lightly. This attitude results in bad phrasing, unobserved expression marks and lack of sectional and ensemble precision. Too much care cannot be exercised in rehearsing arrangements.

A reproduction of our score of "I'm Thrilled" has been inserted at the front of the book, q.v.

## MAKING A RHYTHMIC ARRANGEMENT

The factors in rhythmic arranging are far too numerous to permit setting down any given formula. However, there are certain generalities that may be made which should prove helpful to the young arranger.

The difference in smooth and rhythmic music being the rhythmic patterns used by the arranger, it logically follows that voicings and tone colors that sound well for smooth music also sound well for rhythmic music. Therefore, the difference in the types of music is one to be considered strictly as a rhythmic problem. In other words, a smooth arrangement might be changed to a rhythmic arrangement by simply changing the note values and accents to conform to the arranger's conception of swing—plus, of course, correct interpretation by the artists that are to perform the work.

The greatest swing arrangement in the world could not get a good rhythmic beat if performed by players incapable of proper interpretation; and, of course, a mediocre arrangement might be made to sound quite adequate by a group of superb swing artists. The arranger should utilize all the capabilities of the individuals for whom he is writing so as to enhance the possibilities of the arrangement's best performance. Occasionally an arrangement for our band has been made to sound immeasurably better by having a different trumpet than the one intended play the first part.

In making a rhythmic arrangement, bear in mind that this description is not made as a pattern for all arrangements of this type—but only to show a possible means of arriving at a good result.

The opening three strains of "Song of The Volga Boatmen" were originally written as three themes playing simultaneously. However, realizing the slowness of the ordinary musical mind (and sometimes the trained musical mind) in grasping a rather complex musical pattern it was decided to state the three themes separately in order to more clearly define each theme and thereby enhance their effectiveness when played simultaneously. We present the first theme played by piano, guitar, bass and drums. On the repeat of theme No. 1, theme No. 2 (the main theme or melody) is played softly by four trombones. Again themes "1" and "2" are repeated and a trumpet or third theme is presented, written as to sound *ad libitum*, embellished by a rhythmic saxophone figure to complete the pattern as originally conceived.

Since the combined weight of the full band playing *forte* has not been heard as yet, and the passage to be scored lends itself to rich ensemble treatment, this course was chosen. Notice the effect of four trumpets, one and two in unison, three and four in unison, *8va Basso*.

A four bar figure for saxes follows allowing time for mute adjustments in the brass and serving as an introduction to the next movement. As yet there has been no opportunity for any soloists in the band to display their talents. Swing arrangements should provide for instrumental self expression so it was decided to write a rhythmic pattern and let the alto saxophone present his idea of the "Song of the Volga Boatmen." Notice the addition of the saxophone figure to add variety in the background on the repeat at letter "C."



Every outstanding arrangement we have ever heard possessed at least one outstanding idea. Had "Song of The Volga Boatmen" continued in the usual vein, probably more ad lib solos would have been given and thence to the inevitable ensemble finish. However, here is where the outstanding idea made the outstanding arrangement. A rhythmic canonic imitation was prepared in a new key.

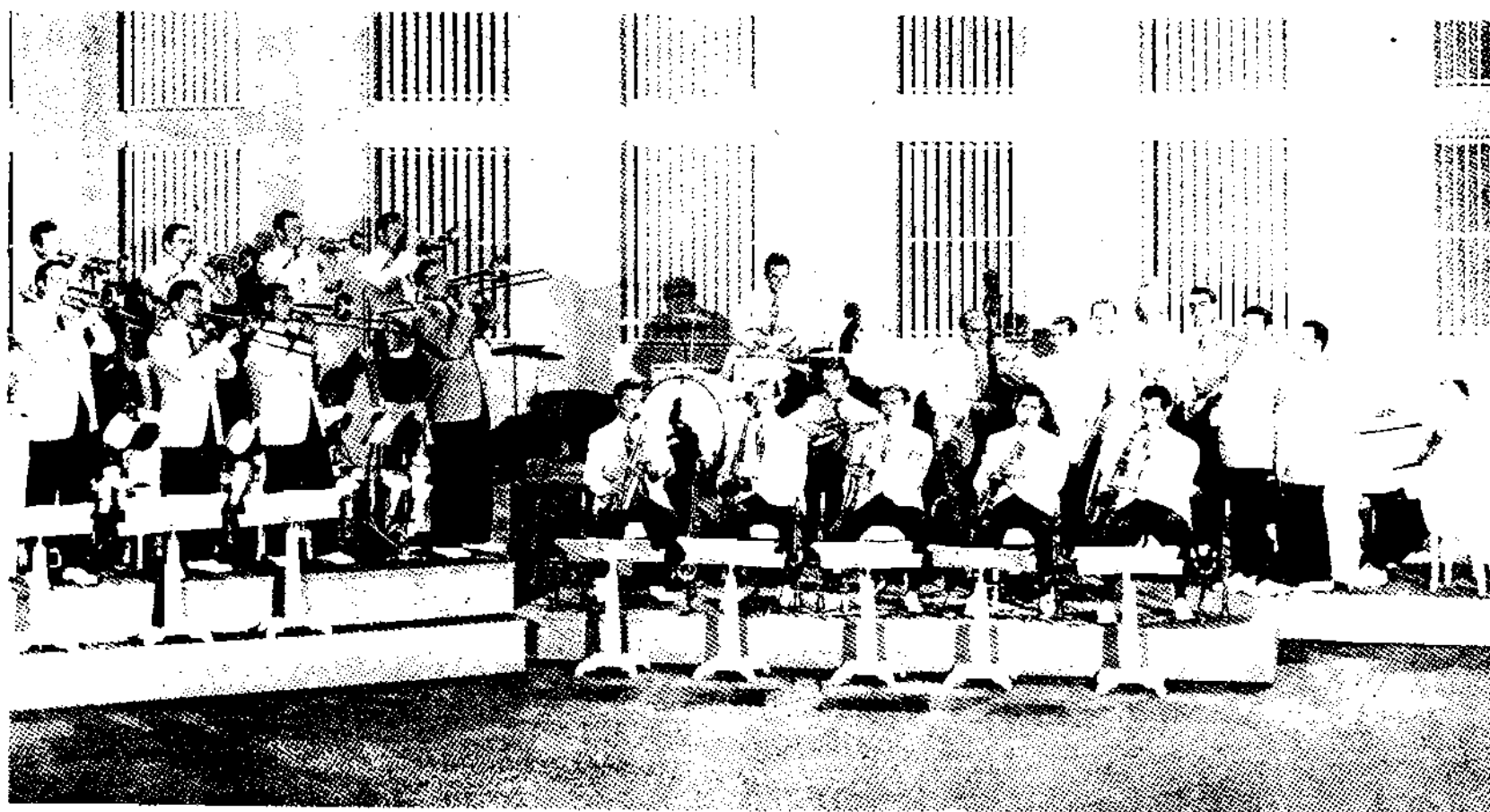
A short modulation followed by a diminishing drum break sets the stage for this unusual passage to follow. Four unison trombones, starting softly and comparatively low, begin a passage, followed four bars later by four unison trumpets, that is to end triple forte in the top registers of all the instruments.

The canon ends with a short beat followed by a soli saxophone figure intended to indicate "more coming."

Certainly there could be no more contrast than following a two part canon with a full rich ensemble spread through almost the entire register of the orchestra. Lest we forget swing arranging and the freedom it should possess, a single trumpet, written to sound as though improvised, is superimposed.

The coda (last 6 bars) is begun by a full brass passage in 5ths, an ingenious Saxophone run, followed by a gradual climb to the final chord; an altered 11th in F Minor, using raised 6th and 7th intervals.

A reproduction of our score of "Song of The Volga Boatmen" has been inserted at the back of the book, q.v.



GLENN MILLER and His ORCHESTRA

## ORCHESTRAL EFFECTS

This chapter is devoted to excerpts from the scores of the Glenn Miller Orchestra arrangements. With the excerpts are listed record numbers for those who desire to listen to the examples shown.

by Jerry Gray

A STRING OF PEARLS—Bluebird Record No. 11382

EXAMPLE NO. 1

76

1st Alto

2nd Alto

3rd Alto

Tenor

Baritone

Guitar

Piano and Bass (5-7)

## EXAMPLE NO. 2

## KEEP 'EM FLYING—Bluebird Record No. 11443

by Jerry Gray

3 Altos

sub tone

unison

2 Tenors

sub tone

unison

4 Trpts.

1st lacet  
Flutter tongue (airplane effect)

4 Trombs.

Piano  
Bass  
& Guitar

Drums

Cdim.

# ON THE OLD ASSEMBLY LINE—Bluebird Record No. 11480

by Bud Green and Ray Henderson

EXAMPLE NO. 3

78

Alto

Baritone

Clarinet

1st Tenor

2nd Tenor

1st & 2nd Trpts.

3rd & 4th Trpts.

3 Trombs.

Piano & Bass

Guitar & Drums tacet

*p*

*open*

*unison*

*St. mute*

*arco (Bass only)*

The musical score is arranged in ten staves. The top five staves are for vocal and woodwind parts: Alto, Baritone, Clarinet, 1st Tenor, and 2nd Tenor. The next three staves are for brass: 1st & 2nd Trpts., 3rd & 4th Trpts., and 3 Trombs. The bottom two staves are for piano and guitar/bass. The key signature has one sharp (F#). The tempo is marked with a 'Z' symbol. Various musical notations are present, including accents (^), slurs, and dynamic markings like *p* and *arco*. The piano part includes a section marked 'arco (Bass only)'.

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by E. Woods and Enric Madriguera

ADIOS—Bluebird Record No. 11219

The musical score is arranged in a system of staves. The instruments and parts are listed on the left: Alto, Baritone, Clarinet, 1st Tenor, 2nd Tenor, 1st Trpt., Guitar Piano & Bass, and Drums. The score is in 4/4 time with a key signature of one sharp (F#). The first measure of each staff is marked with a dynamic: *p* for Alto, *pp* for Baritone, *p* for Clarinet, *p* for 1st Tenor, and *p* for 2nd Tenor. The 1st Trpt. part begins with a *Cup mute solo* in the second measure. The Guitar Piano & Bass part includes the instruction *Bass & Piano* in the first measure. The Drums part is marked *Brushes* in the first measure. The score is divided into two systems by a double bar line. The second system includes harmonic markings: *Gm7*, *C7*, and *F* above the guitar staff. The number '2' appears above the staff lines for the Alto, Baritone, Clarinet, 1st Tenor, 2nd Tenor, and Drums parts in the second system, indicating a second ending or measure. The score concludes with a double bar line and repeat dots.

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EXAMPLE NO. 4

## EXAMPLE NO. 5

## ANVIL CHORUS—Bluebird Record No. 10982

3 Altos

2 Tenors

4 Trpts. *St. mutes* *ff*

4 Trombs. *St. mutes* *ff*

Guitar *ff*  $D^b$

Piano & Bass *ff*  $A^b$   $D^b$

Drums *ff*

The musical score is written for a full orchestra and vocal ensemble. It features staves for 3 Altos, 2 Tenors, 4 Trumpets (marked *St. mutes* and *ff*), 4 Trombones (marked *St. mutes* and *ff*), Guitar (marked *ff* and  $D^b$ ), Piano & Bass (marked *ff* and  $A^b$ ,  $D^b$ ), and Drums (marked *ff*). The score includes various musical notations such as notes, rests, and dynamic markings.



# THE MAN IN THE MOON—Bluebird Record No. 11299

by Jerry Lawrence, Jerry Gray, and John Benson Brooks

2 Clars.

2 Tenors

2 Trpts.

Guitar

Piano & Bass  
(*sva higher*)

Drums

*Straight mute in Hat*

Gm7 C7 Fmaj.7 F6 Gm7 C7 Fmaj.7 F

The musical score is arranged in six staves. The top staff is for 2 Clarinets (Clars.), the second for 2 Tenors, the third for 2 Trumpets (Trpts.), the fourth for Guitar, the fifth for Piano and Bass (labeled 'sva higher'), and the sixth for Drums. The key signature changes from one flat (F major/D minor) to no flats (G major/E minor) after the first measure. The guitar part includes a key signature change and a series of chords: Gm7, C7, Fmaj.7, F6, Gm7, C7, Fmaj.7, and F. The piano and bass part has a 'sva higher' instruction. The drums part includes a 'Straight mute in Hat' instruction. The score is divided into measures by vertical bar lines.

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EXAMPLE NO. 6

# THE MAN IN THE MOON—Blue d Record No. 11299

by Jerry Lawrence, Jerry Gray, and John Benson Brooks

EXAMPLE NO. 7

82

2 Altos

Baritone

1st Tenor

2nd Tenor

4 Trpts.

1st & 2nd Trombs.

3rd & 4th Trombs.

Guitar

Piano & Bass

Drums

*Solo*

*In Hat*

*Open*

*1st*

*I Shastock mute*

*Hand in Bell*

*II Hand in Bell*

*Open*

*Open*

*gva.*

*D♭7*

*D♭7 C7 D♭7*

*D♭7 C7 G♭7*

*F*

*Gm7 C7*

The musical score is arranged in a standard orchestral format with ten staves. From top to bottom, the staves are for: 2 Altos, Baritone, 1st Tenor, 2nd Tenor, 4 Trpts., 1st & 2nd Trombs., 3rd & 4th Trombs., Guitar, Piano & Bass, and Drums. The key signature has one sharp (F#) and the time signature is 4/4. The score includes various musical notations such as notes, rests, and dynamic markings. Specific performance instructions are written above certain staves: 'Solo' for the 2nd Tenor, 'In Hat' for the 4 Trpts., 'Open' for the 4 Trpts., '1st' for the 4 Trpts., 'I Shastock mute' for the 1st & 2nd Trombs., 'Hand in Bell' for the 3rd & 4th Trombs., 'II Hand in Bell' for the 3rd & 4th Trombs., 'Open' for the 3rd & 4th Trombs., 'Open' for the 3rd & 4th Trombs., 'gva.' for the Guitar, and a series of chords (D♭7, D♭7 C7 D♭7, D♭7 C7 G♭7, F, Gm7 C7) for the Guitar. The Drums staff shows a simple rhythmic pattern with 'x' marks indicating hits.

2 Altos

Baritone

1 Tenor

1st & 2nd Trpts. *In Hat*  
*p* — *cresc*

3rd & 4th Trpts. *In Hat*  
*p* — *cresc*

1st & 2nd Trombs. *Open Soli*  
*p* — *cresc*

3rd & 4th Trombs. *Open*  
*p* — *cresc*

Guitar  
F F Ab Ab Gb Gb A Gm7 *Guitar tacet*

Piano & Bass  
*p* — *cresc*

Drums  
*p* *f* *ff*

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by Jerry Gray

THE SPIRIT IS WILLING—Bluebird Record No. 11135.

EXAMPLE NO. 9

84

2 Altos

2 Tenors

Baritone

1st & 2nd Trombs.

3rd & 4th Trombs.

Guitar

Piano & Bass

Drums

D Em7 F#m G A G F#m Em7 D Em7 F#m Em7 F#m Em7 D

The musical score is for the song "The Spirit is Willing" by Jerry Gray. It is arranged for a large ensemble including 2 Altos, 2 Tenors, Baritone, 1st & 2nd Trombones, 3rd & 4th Trombones, Guitar, Piano & Bass, and Drums. The key signature is one sharp (F#), and the time signature is 4/4. The score consists of 8 measures. The vocal parts (2 Altos, 2 Tenors, Baritone) have a melodic line with a first ending bracket over the final measure. The instrumental parts (1st & 2nd Trombones, 3rd & 4th Trombones, Piano & Bass, and Drums) provide harmonic support. The guitar part includes a series of chords: D, Em7, F#m, G, A, G, F#m, Em7, D, Em7, F#m, Em7, F#m, Em7, and D.

# THE STORY OF A STARRY NIGHT—Bluebird Record No. 11462.

(Adapted from Tchaikowsky's "Pathetique Symphony")

by Al Hoffman, Mann Curtis, and Jerry Livingston

Clarinet

unison

2 Altos

unison

2 Tenors

4 Trpts.

4th tacet

4th

4 Trombs.

Guitar

Abm7 Abm6 B7 Abm6 Abm7 Abm6

Piano & Bass

Drums

This musical score is for a big band arrangement of 'The Story of a Starry Night'. It features eight staves: Clarinet, 2 Altos, 2 Tenors, 4 Trumpets, 4 Trombones, Guitar, Piano & Bass, and Drums. The Clarinet, 2 Altos, and 2 Tenors parts are marked 'unison'. The 4 Trumpets and 4 Trombones parts have a '4th tacet' instruction. The Guitar part includes specific chord markings: Abm7, Abm6, B7, Abm6, Abm7, and Abm6. The Piano & Bass and Drums parts provide the harmonic and rhythmic foundation.

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EXAMPLE NO. 10

# SUNRISE SERENADE—Bluebird Record No. 10214.

Words by Jack Lawrence, Music by Frankie Carle

86  
EXAMPLE NO. 11

2 Clars. *fz*

Alto *fz*

2 Tenors *fz*

3 Trpts. *fz* *Plunger*

3 Trombs. *fz* *Plunger*

Guitar *pp* *Ab* *E♭9* *2* *E♭9* *Ab* *2*

Piano *fz*

Bass *pp* *2*

Drums *fz pp* *Rim shot Brushes* *2*

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# TUXEDO JUNCTION—Bluebird Record No. 10612.

*Saxs. play 2nd time & 3rd time only*

3 Altos

2 Tenors

*Tight cup mute* *Trpt. plays 2nd time & 3rd time only*

1 Trpt.

*Plungers*

4 Trombs.

Guitar

Piano & Bass

Drums

1-2-3.

2

2

Bb Eb F7

Bb Eb Eb dim. Bb Eb Eb dim. F7

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EXAMPLE NO. 12

## EXAMPLE NO. 13

## JINGLE BELLS—Bluebird Record No. 11353.

Alto

Alto

Alto

Tenor

Tenor



## EXAMPLE NO. 14

ISLE OF GOLDEN DREAMS—Bluebird Rec. No. 10399.

2 Clars.

1 Alto

2 Tenors.

3 Trpts.

3 Trombs.

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MOONLIGHT SONATA—Bluebird Record No. 11386.

90  
EXAMPLE NO. 15

2 Clars.

Alto

Tenor

Tenor

Guitar

Piano & Bass

Drums

Chords: C#7, F#m, G, Em7, Bm, F#m, C#7, F#m

MOONLIGHT SONATA—Bluebird Record No. 11186.

4 Clars. *pp*

Bass Clar.

Piano

Bass & Guitar *pizz.* *arco*

Drums *Brushes on Cym.*

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EXAMPLE NO. 16

by Anne Jeanne Edwards and Don George

92  
EXAMPLE NO. 17

by Anne Jeanne Edwards and Don George

2 Clar.

Alto

2 Tenors

4 Trpts.

1st Tromb.

2nd Tromb.

3rd Tromb.

Guitar facel

Piano

Bass

Drums

# FOOLED--Bluebird Record 11416.

Lyric by Bob Russell, Music by Ros Metzger and Frank Lavere

Voice  
 2 Altos  
 Tenor  
 Clarinet  
 Tenor  
 Guitar  
 Piano & Bass  
 Drums

The musical score is written for a large ensemble. The instruments and voices are arranged in staves from top to bottom: Voice, 2 Altos, Tenor, Clarinet, Tenor, Guitar, Piano & Bass, and Drums. The key signature has two flats (Bb and Eb). The time signature is 4/4. The score includes various musical notations such as notes, rests, triplets, and dynamic markings like *mp* (mezzo-piano). Chord symbols are provided for the guitar and piano/bass parts, including Ab7, Ebm7 Ab7, and Ebm7 Ab7. The drums part is marked with 'Brushes' and a *mp* dynamic.

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## IN THE MOOD—Bluebird Record No. 10416.

Words by Andy Razaf, Music by Joe Garland

2 Altos

2 Tenors

1st Trpt.

2nd Trpt.

3rd Trpt.

3 Trombs.

Guitar

Piano & Bass

Drums

*Side Cym.*

*S.D.*

The musical score is arranged in ten staves. The top two staves are for vocal parts: 2 Altos and 2 Tenors. The next three staves are for brass: 1st Trpt., 2nd Trpt., and 3rd Trpt. The fourth staff is for 3 Trombs. The fifth staff is for Guitar, showing chords A7 and Ab. The sixth staff is for Piano & Bass. The seventh staff is for Drums, with markings for Side Cym. and S.D. The score is in 4/4 time and features a key signature of one flat (Bb).

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# LULLABY OF THE RAIN—Victor Record No. 27894

by Barbs Furman and Lou Ricca

The musical score is arranged in eight staves, each with a specific instrument or section label to its left:

- 2 Clars.:** The first two staves. The top staff begins with a *Trill* marking. Both staves feature complex melodic lines with many triplets in the final measure.
- Tenor:** The third staff, featuring a melodic line.
- 4 Trpts.:** The fourth staff, labeled *Copper Harmon Mutes*. It contains a series of chords, many marked *sfp* (sforzando).
- 4 Trombs.:** The fifth staff, labeled *Cup Mutes*. It contains a series of chords, many marked *sfp*.
- Guitar:** The sixth staff, labeled *8va* (octave). It features a melodic line.
- Piano:** The seventh staff, labeled *Str. Bass arco* (String Bass arco). It contains a series of chords.
- Bass:** The eighth staff, labeled *Brushes on Cym.* (Brushes on Cymbal). It contains a series of chords.

The score includes various musical notations such as triplets, *sfp* (sforzando), *Trill*, *8va*, *Str. Bass arco*, and *Brushes on Cym.*

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EXAMPLE No. 20

# RHYTHMIC EXAMPLE OF SAXOPHONES WITH CLARINET LEAD

by Glenn Miller

Clarinet

2 Altos

2 Tenors

3 Trpts.

3 Trombs.

Guitar

Piano

Bass

(Drums)

96  
EXAMPLE No. 21



Clarinet

2 Altos

2 Tenors

3 Trpts.

3 Trombs.

Guitar

Piano

Bass

*Drums*

2

Db7 Ab7 Eb7 Cb7 Bb7

# I'M OLD FASHIONED—Victor Record No. 27953

Words by Johnny Mercer, Music by Jerome Kern

2 Altos

2 Tenors

Baritone

Trpts. I  
III

Trpts. II  
IV

Trombs. I  
III

Trombs. II  
IV

Guitar

Piano

Drums

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*cym.*

*v*

C B  
m7 Bb7 Am7 Ab7 Gmaj7 Gb Ebm7 Abm7 G7 Gbmaj7 Cm7 F7 Cb7 Bbmaj7 Cm7 Dm7 Eb7

EXAMPLE No. 22

2 Altes

2 Tenors

Baritone

Trpts. I, III

Trpts. II, IV

Trombs. I, III

Trombs. II, IV

Guitar

Piano

Drums

*Cup Mutes*

*Cup Mutes*

*Shastock Mute*

*Shastock Mute*

*Abm7*

*Gdim. Abm7*

*F7*

*Chm7 Bbm7 Am7 Abm7 Db7*

*Str. Bass*

*Str. Bass Brushes*

100  
EXAMPLE No. 23

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# YESTERDAY'S GARDENIAS—Victor Record No. 27933

2 Clars.

Alto

Tenor

Bass Clar.

3 Trpts.

3 Trombs.

Guitar

Piano & Bass

Drums

*Vocal solo*

*Vocal quartet Accompaniment*

*In Hat*

*Hand over Bell Quasi Horn*

*1st Tromb.*

*Quasi Horn*

*2nd Tromb.*

*pp*

*Brd*

*gva*

*loco*

*Gmaj7 D♭maj7*

*G*

*B (E♭9+5)*

*Bm dim Fm6*

*Am7*

*Str. Bass L.N*

*Brushes on Cym.*

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EXAMPLE No. 24

101

## EXAMPLE No. 25

## CRADLE SONG—Bluebird Record No. 11203.

2 Tenors *Dead tone* *pp*

Alto *Dead tone*

Baritone *Dead tone*

4 Trpts. *Tight Cup Mutes* *Trpt. IV*

4 Trombs. *Tight Cup Mutes*

Piano *Str. Bass arco* *L.H.*

Bass

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AMERICAN PATROL—Victor Record No. 27873

Clarinet

Alto

2 Tenors

4 Trombs.

Guitar

Piano & Bass

Drums

*unison*

*Hand in Bell*

(Bar.)

(Bar.)

F7 F# dim. F9 Fm7 F7 A Bb

F7 F#dim. F9 Fm7 F7 A Bb Eb Bb Bb Bb7

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EXAMPLE No. 26

# IT MUST BE JELLY—Victor Record

by J. C. MacGregor and George Williams

104

EXAMPLE No. 27

*Trill*

2 Altos

2 Tenors

Baritone

Trpts. I  
III

Trpts. II  
IV

4 Trombs.

Guitar *Ebm7* *Db*

Piano

Bass

Drums

The musical score is arranged for a vocal quartet and a jazz band. The vocal parts (2 Altos, 2 Tenors, and Baritone) feature a melodic line with trills indicated above the notes. The instrumental parts include Traps (I, II, III, IV), 4 Trombones, Guitar (with chords Ebm7 and Db), Piano, Bass, and Drums. The score is written in 4/4 time and includes a key signature of two flats (Bb and Eb).



2 Altos

2 Tenors

Baritone

Trpts. I, III

Trpts. II, IV

4 Trombs.

Guitar

Piano

Bass  
(8<sup>ve</sup>)

Drums

Ab7

Ab7

Db

Gb7

The musical score is written for a large ensemble. The vocal parts (2 Altos, 2 Tenors, Baritone) and the trumpet parts (Trpts. I, III and Trpts. II, IV) feature complex, melodic lines with many accidentals. The trombone parts (4 Trombs.) play a more rhythmic, block-like pattern. The guitar part has a melodic line with a key signature change to three flats. The piano part provides a steady, rhythmic accompaniment. The bass part (8<sup>ve</sup>) and drums provide the low-end foundation. The score includes dynamic markings like *pp* and *ppp*, and articulation like *acc.* and *acc.* The guitar part has specific chord markings: *Ab7*, *Ab7*, *Db*, and *Gb7*.

## EXAMPLE No. 28

## CARIBBEAN CLIPPER—Victor Record

by Jerry Gray and Sammy Gallop

The musical score is arranged in ten staves, each with a label on the left. The key signature is B-flat major (two flats). The time signature is 4/4. The score includes the following parts:

- Alto I II**: Vocal line with lyrics "II to Baritone".
- Clarinet**: Vocal line with lyrics "Cl. to Alto".
- Tenor I II**: Vocal line with lyrics "Hat".
- Cor. I III**: Horn line with lyrics "Hat".
- Cor. II IV**: Horn line with lyrics "Hat".
- Tromb. I III**: Trombone line.
- Tromb. II IV**: Trombone line.
- Guitar**: Rhythmic accompaniment with chords Gb, Gb, and Db7.
- Piano**: Rhythmic accompaniment with chords Gb, Gb, and Db7.
- Bass**: Bass line.
- Drums**: Drum line.

The score is divided into four measures. The first measure contains the vocal entries and the instrumental accompaniment. The second measure contains the vocal entries and the instrumental accompaniment. The third measure contains the vocal entries and the instrumental accompaniment. The fourth measure contains the vocal entries and the instrumental accompaniment.

Alto I

Alto III

Tenor I

Cor. I

Cor. II

Tromb. I

Tromb. II

Guitar

Piano

Bass

Drums

1.

2.

G. Schirmer

## EXAMPLE No. 29

## SWING LOW SWEET CHARIOT

The musical score is arranged in a multi-staff format. The top section includes staves for Saxes (3 and 4), Baritone (5), Trpts. (1, 3 and 2, 4), and Trombs. (1, 3 and 2, 4). These staves are mostly empty, indicating rests. Below these are the Guitar, Piano, Bass, and Drums staves. The Guitar staff shows a rhythmic pattern of eighth notes. The Piano staff features a complex melodic line with slurs and ties. The Bass staff has a steady eighth-note accompaniment. The Drums staff is marked 'Brushes' and shows a rhythmic pattern with triplets. The key signature is one flat (Bb) and the time signature is 4/4.

①  
②

③  
Saxes.  
④

⑤  
Baritone

①  
③  
Trpts.

②  
④

①  
③  
Trombs.

②  
④

Guitar

Piano

Bass

Drums

①  
②  
③  
④  
⑤  
⑥  
⑦  
⑧  
⑨  
⑩  
⑪  
⑫  
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㊵  
㊶  
㊷  
㊸  
㊹  
㊺  
㊻  
㊼  
㊽  
㊾  
㊿

A

The musical score is for page 109 of a big band arrangement. It features a full big band ensemble consisting of four saxophones, a baritone, four trumpets, and four trombones. The guitar, piano, bass, and drums provide a rhythmic foundation. The score is in 4/4 time and B-flat major. The big band section is mostly silent, with rests for all instruments. The guitar, piano, bass, and drums are active throughout the piece. The piano part includes a right-hand (R.H.) section starting at measure 11. The drums feature triplets in measures 1-3 and a double bar line in measure 10.

①  
②

③  
Saxes.  
④

⑤  
Baritone

①  
③  
Trpts.

②  
④

①  
③  
Trombs.

②  
④

Guitar

Piano

Bass

Drums

A

The musical score is written for a big band ensemble. The first five staves are for woodwinds and brass: Saxophones (1, 2), Baritone (3, 4), and Trumpets (5, 6). These staves contain mostly rests, indicating they are silent for this section. The next three staves are for Guitar, Piano, and Bass. The Guitar part is in the treble clef and features a rhythmic pattern of eighth and sixteenth notes. The Piano part is in the grand staff (treble and bass clefs) and features a similar rhythmic pattern. The Bass part is in the bass clef and features a rhythmic pattern of eighth and sixteenth notes. The Drums part is in the bass clef and features a rhythmic pattern of eighth and sixteenth notes. The score is in 4/4 time and B-flat major. The first five staves are mostly rests, indicating they are silent for this section. The Guitar, Piano, Bass, and Drums are active. The Piano part includes a right-hand (R.H.) section starting in the fourth measure. The Drums part features triplets in the first three measures and a double bar line in the fourth measure.

## APPENDAGE

Herein we will show a few examples of how the arranger may adapt some of the ideas used by the Glenn Miller Orchestra to his own band, or to some band for which he is making arrangements.

First, let us assume that a common instrumentation is five Brass,—three Trumpets and two Trombones,—four Saxes,—two Altos and two Tenors, and the conventional four Rhythm—Bass, Piano, Guitar and Drums.

One of the outstanding features of our band are the high Saxes, Clarinet on top. In order to get this five Saxophone effect, distribute the five voices as shown in the following chord:



The Trumpet, added as the fifth voice, produces a very good blend.

Let us take the first four bars of our arrangement of "I'm Thrilled" and score it in the above manner:

This is a good imitation of the effect produced with four Saxophones with Clarinet lead, and solves the main problem from that end. This device may also be applied to a swing phrase. If the fifth voice becomes too low for the Trumpet, this can be corrected by scoring the Trumpet as the second, third or fourth voice.

Let us take a few bars of the Saxophone chorus from our arrangement of "Jingle Bells" and score it for two Altos, two Tenors and Trumpet, scoring the Trumpet as the third voice:

The musical score is for a five-part arrangement of "Jingle Bells". It consists of two Alto staves, two Tenor staves, and one Trumpet staff. The key signature has two flats (B-flat major), and the time signature is 4/4. The melody is carried by the top two voices (Alto and Trumpet), while the bottom two voices (Tenor) provide harmonic support. The Trumpet part is marked "In Hat" and includes a triplet of eighth notes in the final measure. The Saxophone parts (represented by Alto and Tenor staves) play a rhythmic pattern of eighth and sixteenth notes. The final measure contains a triplet of eighth notes for all parts.

This same device may be used in a slow moving melody of the "sweet" ballad type.

Suppose the problem is to get a four Trombone effect such as we use in "Tuxedo Junction." The thing to do in this case is to score two Trumpets on the two top voices and two Trombones on the two lower voices. The effect



will be remarkably similar to four Trombones, provided that each man is careful to listen to the other three in order to get an even blend.

The following sketch shows this procedure:

Plungers

2 Trpts.

Plungers

2 Trombs.

etc.

In the above example there is one Trumpet remaining to play a solo chorus or a special part that may be written when this type of background is required.

Scoring brass in open position—more than an octave—always produces a broader sound. It often gives the impression of a larger section, because of the greater spread of voices.

C Cdim. A<sup>b</sup>9 G9

Closed Position

3 Trpts.

2 Trombs.

C Cdim. A<sup>b</sup>9 G9

Open Position

3 Trpts.

2 Trombs.

The above method of scoring brass, (open position) applies both in ensemble (with Saxes) or soli (brass only).

Remember, too, that Trumpets, Trombone and Saxes used as individual sections in ensemble scoring (full band) will always give the band a bigger sound.

There is a tendency among young arrangers to score sections in closed position (within an octave) when the full band is used. This is not a good general rule because the orchestra will lack the depth and roundness which should supplement the higher voices.

A Saxophone section of four should have one member who doubles Baritone. This enables the arranger to get added depth when desired. With the Baritone and two Trombones, the arranger can apply the device used in the first chorus of our arrangement of "The Spirit is Willing."

The musical score is for the song "The Spirit is Willing" and is arranged for a full band. It consists of seven staves, each with a label on the left:

- 2 Altos:** Treble clef, key of D major (two sharps). The melody is composed of eighth and quarter notes.
- 1 Tenor:** Treble clef, key of D major. The melody follows a similar pattern to the Altos but at a lower pitch.
- 2 Trombs.:** Bass clef, key of D major. They play a harmonic accompaniment using chords and single notes.
- Baritone:** Treble clef, key of D major. It plays a single-note line, often with accents.
- Guitar:** Treble clef, key of D major. It provides a harmonic accompaniment with chords. Chord symbols are written above the staff: D, Em7, F#m, G, A, G, F#m, Em7.
- Piano & Bass:** A grand staff with both treble and bass clefs, key of D major. The piano part plays chords, and the bass part plays a simple line.
- Drums:** Bass clef. It features a simple rhythmic pattern in the first measure and rests in the subsequent measures.

The score is divided into four measures. The first measure contains the main melody and accompaniment. The second measure continues the melody and includes the chord symbols. The third and fourth measures provide a continuation of the musical ideas.

The same device or one of a similar nature may be used, with Saxophones supplementing a Trumpet or Trombone solo.

The musical score is arranged in a system of seven staves. The top staff is for the Trumpet (Trpt.), featuring a melodic line with a forte (*f*) dynamic. The second staff is for the Alto saxophone, with a mezzo-forte (*mf*) dynamic. The third staff is for two Tenors (2 Tenors), also with a mezzo-forte (*mf*) dynamic. The fourth staff is for the Baritone saxophone, with a mezzo-forte (*mf*) dynamic. The fifth staff is for the Guitar, showing a sequence of chords: E<sup>b</sup>, B<sup>b</sup>7, E<sup>b</sup>, A<sup>b</sup>, E<sup>b</sup>, and B<sup>b</sup>9. The sixth staff is for the Piano and Bass (Piano & Bass), with a mezzo-forte (*mf*) dynamic. The bottom staff is for the Drums, with a mezzo-forte (*mf*) dynamic. The score is written in 4/4 time and includes various musical notations such as notes, rests, and dynamic markings.

When scoring for the full band, the production of depth and round, solid foundation is predicated largely on the manner of Saxophone voicing shown in the previous example. It is used to supplement the top voices in brass or in soli form for the Saxophone section, and produces a richness of tone quality not otherwise obtained in the absence of four Trombones. Whether the arrangement is "swing" or "sweet", this roundness and depth of foundation is too important to be taken lightly.

The following Glenn Miller arrangements have been published for dance orchestra. Adapted from the original scores for general usage, they will be of interest to the arranger.

- A STRING OF PEARLS  
—Bluebird Record No. 11382
- AMERICAN PATROL  
—Victor Record No. 27873
- ANVIL CHORUS  
—Bluebird Record No. 10982
- BOULDER BUFF  
—Bluebird Record No. 11163
- CARIBBEAN CLIPPER  
—Victor Record
- IT MUST BE JELLY  
( 'Cause Jam Don't Shake Like That )  
—Victor Record
- JINGLE BELLS  
—Bluebird Record No. 11353
- LONG TALL MAMA  
—Victor Record No. 27943
- MOONLIGHT SONATA  
—Bluebird Record No. 11386
- SONG OF THE VOLGA BOATMEN  
—Bluebird Record No. 11029
- SUN VALLEY JUMP  
—Bluebird Record No. 11110
- THE SPIRIT IS WILLING  
—Bluebird Record No. 11135
- TSCHAIKOWSKY'S PIANO CONCERTO

For their co-operation and assistance in the writing of  
this book, I offer my sincere thanks to the following:

J. C. MacGregor

Jerry Gray

Bill Finegan

Charlie Hathaway

Milton Ager

Lewis Music Publishing Co.

Shapiro Bernstein and Co.

Chappell and Co., Inc.

Mayfair Music Corp.


Green Brothers and Knight, Inc.

Jewel Music Publishing Co., Inc.

Jerome H. Remick and Co.

A B C Music Corp.

Peer International Corp.



I'M THRILLED  
SCORE

Words by Sylvia Dee  
Music by Andrew Lloyd Webber

## Appendix 1

This is a page from a musical score, likely for a brass band or similar ensemble. The score is written on multiple staves, each representing a different instrument or section. The instruments listed on the left side of the page are Trombones, Trumpets, Sax, and Bass. The music is written in a standard musical notation, including notes, rests, and dynamic markings such as 'p' (piano) and 'f' (forte). The score is divided into measures by vertical bar lines. There are also some specific markings like 'OPEN' and 'Tutti' that indicate changes in the music. The overall layout is typical of a professional musical score, with clear notation and organized staves.

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that most of the differences are associated with length, it can be concluded that the first 30 minutes after the treatment and before the treatment are the most important periods for the treatment. It is therefore suggested that the treatment should be given during the first 30 minutes after the treatment.

(IM PROVED)

(PAGE 2)

Handwritten musical score for a band, featuring staves for Drums, Bass, Piano, Trombone, and Sax. The score includes various musical notations, including notes, rests, and dynamic markings like *pp*, *mf*, and *f*. The score is divided into measures, with some measures containing multiple notes or rests. The notation is dense and includes many accidentals and ties. The score is written in a style that suggests it is a working draft or a personal arrangement.

Drums

Bass

Piano

Trombone

Sax

Handwritten musical score for a band, featuring staves for Drums, Bass, Piano, Trombone, and Sax. The score includes various musical notations, including notes, rests, and dynamic markings like *pp*, *mf*, and *f*. The score is divided into measures, with some measures containing multiple notes or rests. The notation is dense and includes many accidentals and ties. The score is written in a style that suggests it is a working draft or a personal arrangement.



FM 42-50

पैसा ३

TRUMPETS

TRUMPETS

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Handwritten musical score for a band. The score is written on ten staves, each labeled with a number from 1 to 10. The staves are arranged in two groups of five. The first group of five staves (1-5) is labeled 'TRUMPETS' at the top. The second group of five staves (6-10) is labeled 'TRUMPETS' at the bottom. The music is written in a key signature of one sharp (F#) and a 2/4 time signature. The notation includes various musical symbols such as notes, rests, and dynamic markings. The score is divided into two systems by a double bar line. The first system contains staves 1 through 5, and the second system contains staves 6 through 10. The music is written in a clear, legible hand.

IMPROVED

(P. 105)

Handwritten musical score for a band, featuring staves for various instruments and vocal parts. The score is divided into two systems, each with a key signature change indicated by a double bar line and a key signature change symbol (e.g.,  $\text{F}\sharp$ ).

**Instrument Parts:**

- Sax:** Includes parts for Soprano Sax (Sax), Alto Sax (Alto), and Tenor Sax (Tenor).
- Trumpets:** Labeled "Trumpets 3".
- Trombones:** Labeled "Trombones".
- Drums:** Labeled "Drums".
- Keyboard:** Labeled "Keyboard".
- Lead:** Labeled "Lead".
- Piano:** Labeled "Piano".

**Vocal Parts:**

- Baritone:** Labeled "Baritone".
- Bass:** Labeled "Bass".
- Drums:** Labeled "Drums".
- Lead:** Labeled "Lead".
- Piano:** Labeled "Piano".

**Handwritten Annotations:**

- REPEAT:** A large handwritten word "REPEAT" is written across the middle of the score.
- MELODIES:** A handwritten word "MELODIES" is written below the "REPEAT" annotation.
- Scallop:** A handwritten word "Scallop" is written below the "MELODIES" annotation.

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(IMPROVISED)

(Page 7)

Sax.

Repeat  
second

3rd ending

2

Trombone 3

Trombone

Drum

Drum

Handwritten musical score for saxophone and drums. The score is written on ten staves. The first staff is for the saxophone, and the remaining nine staves are for the drums. The saxophone part includes a 'Repeat second' section and a '3rd ending' section. The drum part includes a 'Drum' section. The score is written in a key signature of one sharp (F#) and a 4/4 time signature. The saxophone part is written in a treble clef, and the drum part is written in a bass clef. The saxophone part includes a 'Repeat second' section and a '3rd ending' section. The drum part includes a 'Drum' section. The score is written in a key signature of one sharp (F#) and a 4/4 time signature. The saxophone part is written in a treble clef, and the drum part is written in a bass clef.

Official  
Rock School

(I'm Tired)

(Page 8)

This page of musical notation is for a jazz ensemble, featuring parts for Sax, Trombones, Trumpets, and Drums. The notation includes various musical symbols, notes, and rests, with a 'FINE' marking at the end.

**Sax:** The Saxophone part is written on a single staff. It begins with a key signature of one flat (Bb) and a 4/4 time signature. The notation includes various musical symbols, notes, and rests, with a 'FINE' marking at the end.

**Trombones:** The Trombone part is written on a single staff. It begins with a key signature of one flat (Bb) and a 4/4 time signature. The notation includes various musical symbols, notes, and rests, with a 'FINE' marking at the end.

**Trumpets:** The Trumpet part is written on a single staff. It begins with a key signature of one flat (Bb) and a 4/4 time signature. The notation includes various musical symbols, notes, and rests, with a 'FINE' marking at the end.

**Drums:** The Drums part is written on a single staff. It begins with a key signature of one flat (Bb) and a 4/4 time signature. The notation includes various musical symbols, notes, and rests, with a 'FINE' marking at the end.

(IMPROVED)

Page 9

Handwritten musical score for a band, featuring staves for Sax, Trombones, Drums, Bass, and Piano. The score includes various musical notations, including notes, rests, and dynamic markings.

**Sax:** The saxophone part is written on a single staff. It begins with a treble clef and a key signature of one sharp (F#). The notation includes a series of eighth and sixteenth notes, with some measures containing beamed sixteenth notes. There are also some rests and a few accidentals.

**Trombones:** The trombone part is written on a single staff. It begins with a bass clef and a key signature of one sharp (F#). The notation includes a series of eighth and sixteenth notes, with some measures containing beamed sixteenth notes. There are also some rests and a few accidentals.

**Drums:** The drum part is written on a single staff. It begins with a treble clef and a key signature of one sharp (F#). The notation includes a series of eighth and sixteenth notes, with some measures containing beamed sixteenth notes. There are also some rests and a few accidentals.

**Bass:** The bass part is written on a single staff. It begins with a bass clef and a key signature of one sharp (F#). The notation includes a series of eighth and sixteenth notes, with some measures containing beamed sixteenth notes. There are also some rests and a few accidentals.

**Piano:** The piano part is written on a single staff. It begins with a treble clef and a key signature of one sharp (F#). The notation includes a series of eighth and sixteenth notes, with some measures containing beamed sixteenth notes. There are also some rests and a few accidentals.

**Handwritten Annotations:**

- IMPROVED:** Written in large, bold letters at the top of the page.
- Page 9:** Written in the top right corner.
- Drums:** Written in the top left corner.
- Bass:** Written in the top left corner.
- Piano:** Written in the top left corner.
- Trombones:** Written in the top left corner.
- Sax:** Written in the top left corner.
- Handwritten notes:** Various notes and markings are scattered throughout the score, including "IMPROVED" and "Page 9".

**SONG OF THE  
VOLGA BOATMEN  
SCORE**



**(VOLGA BOATMEN)**  
 (Soprano, 1st and 2nd times)  
 (Add last)

**SONG OF THE VOLOGA BOATMAN**

Proposed by B. J. F. 1930  
 Page 2

4th 1. 1st time

2nd 2. 2nd time

3rd 3. 3rd time

4th 4. 4th time

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6th 6. 6th time

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Side Baritone

Handwritten musical score for Side Baritone, featuring staves for Trombones, Trumpets, Saxophones, and Percussion. The score includes musical notation, dynamics, and performance instructions.

**Instrumentation:**

- Trombones (1, 2, 3)
- Trumpets (1, 2, 3)
- Saxophones (Sax. 1, 2, 3, 4)
- Percussion (Perc.)

**Key Musical Elements:**

- Tempo/Style:** *Allegro* (indicated at the top right).
- Measure Numbers:** 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100.
- Dynamics:** *ff* (fortissimo), *f* (forte), *mf* (mezzo-forte), *sfz* (sforzando), *rit* (ritardando), *acc* (accelerando).
- Performance Instructions:** *Hold*, *Hold (sustained)*, *Hold (sustained) (rit)*.
- Notes:** The score is written in a system of staves, with each staff containing musical notation (notes, rests, stems, beams) and dynamic markings. The notation is in a standard musical staff format with a key signature of one flat (B-flat) and a time signature of 4/4.

Handwritten musical score for a 12-measure piece. The score is written on ten staves, with the following parts indicated by labels on the left:

- 1. Sax. (Saxophone)
- 2. Sax. (Saxophone)
- 3. Sax. (Saxophone)
- 4. Sax. (Saxophone)
- 5. Sax. (Saxophone)
- 6. Sax. (Saxophone)
- 7. Sax. (Saxophone)
- 8. Sax. (Saxophone)
- 9. Sax. (Saxophone)
- 10. Sax. (Saxophone)

The notation includes various musical symbols such as notes, rests, and bar lines. The key signature is one flat (Bb). The time signature is 4/4. The score is divided into two systems, with the first system containing measures 1 through 6 and the second system containing measures 7 through 12. The notation is handwritten and appears to be a working draft.

(Kousa no men)

Handwritten musical score for a band. The score is written on ten staves, each labeled with an instrument or section. The notation includes various musical symbols such as notes, rests, and dynamic markings. The score is divided into two systems by a double bar line. The first system contains measures 1 through 8, and the second system contains measures 9 through 16. The instruments and sections are: Sax (Saxophone), Trumpets (Trumpets), Trombones (Trombones), Bass (Bass), and Drums (Drums). The score includes various musical notations, including notes, rests, and dynamic markings. The first system contains measures 1 through 8, and the second system contains measures 9 through 16. The instruments and sections are: Sax (Saxophone), Trumpets (Trumpets), Trombones (Trombones), Bass (Bass), and Drums (Drums). The score includes various musical notations, including notes, rests, and dynamic markings.

Sax

Trumpets

Trombones

Bass

Drums

Handwritten musical score for a band. The score is written on ten staves, each labeled with an instrument or section. The notation includes various musical symbols such as notes, rests, and dynamic markings. The score is divided into two systems by a double bar line. The first system contains measures 1 through 8, and the second system contains measures 9 through 16. The instruments and sections are: Sax (Saxophone), Trumpets (Trumpets), Trombones (Trombones), Bass (Bass), and Drums (Drums). The score includes various musical notations, including notes, rests, and dynamic markings.

(Volsa da Baianina)

(And. E)

Handwritten musical score for a 12-measure piece. The score is written on 12 staves, with the first 11 staves grouped by a brace on the left. The staves are labeled as follows:

- 1. Sax.
- 2. Sax.
- 3. Sax.
- 4. Sax.
- 5. Sax.
- 6. Sax.
- 7. Sax.
- 8. Sax.
- 9. Sax.
- 10. Sax.
- 11. Sax.
- 12. Sax.

The score includes various musical notations, including notes, rests, and dynamic markings. The first 11 staves are marked with a brace on the left, and the 12th staff is marked with a double bar line. The score is written in a key signature of one flat (Bb) and a 4/4 time signature. The tempo is marked as "And. E".

(HOLD BREATH!)

(GASPS)

Handwritten musical score for a large ensemble. The score is written on 15 staves, numbered 1 through 15. The staves are labeled as follows:

- 1. Clarinet
- 2. Bass
- 3. Trombone
- 4. Trumpet
- 5. Sax.
- 6. Flute
- 7. Piccolo
- 8. Bass
- 9. Drums
- 10. Bass
- 11. Bass
- 12. Bass
- 13. Bass
- 14. Bass
- 15. Bass

The score includes various musical notations, including notes, rests, and dynamic markings. A large section of the score is marked with a bracket and the word "CLARINET". The score is written in a style that suggests it is a rehearsal or working draft, with some markings and corrections visible.

1 2 3 4 5

Sax.

1 2 3 4 5

Trumpets

1 2 3 4 5

Trumpets

1 2 3 4 5

Quadrant  
and  
Piano

Bass

Drums

(Violet Burmen)

(Page 8)



(Jalgaon Board)

1. **TOBACCO**  
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Waltz (Bar 1-60)

Page 10

Handwritten musical score for a band, featuring staves for Trombones, Trumpets, Piano, Bass, and Drums. The score is divided into two systems, each containing measures 1 through 60. The notation includes various musical symbols such as notes, rests, and dynamic markings.

**Handwritten Labels:**

- Trombones:** 1, 2, 3
- Trumpets:** 1, 2
- Piano:** *Handwritten* *and* *Piano*
- Bass:** *Handwritten*
- Drums:** *Handwritten*

**Measure Numbers:** 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60.

**Handwritten Notes:**

- Measure 1:** *Handwritten* *and* *Piano*
- Measure 2:** *Handwritten* *and* *Piano*
- Measure 3:** *Handwritten* *and* *Piano*
- Measure 4:** *Handwritten* *and* *Piano*
- Measure 5:** *Handwritten* *and* *Piano*
- Measure 6:** *Handwritten* *and* *Piano*
- Measure 7:** *Handwritten* *and* *Piano*
- Measure 8:** *Handwritten* *and* *Piano*
- Measure 9:** *Handwritten* *and* *Piano*
- Measure 10:** *Handwritten* *and* *Piano*
- Measure 11:** *Handwritten* *and* *Piano*
- Measure 12:** *Handwritten* *and* *Piano*
- Measure 13:** *Handwritten* *and* *Piano*
- Measure 14:** *Handwritten* *and* *Piano*
- Measure 15:** *Handwritten* *and* *Piano*
- Measure 16:** *Handwritten* *and* *Piano*
- Measure 17:** *Handwritten* *and* *Piano*
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- Measure 56:** *Handwritten* *and* *Piano*
- Measure 57:** *Handwritten* *and* *Piano*
- Measure 58:** *Handwritten* *and* *Piano*
- Measure 59:** *Handwritten* *and* *Piano*
- Measure 60:** *Handwritten* *and* *Piano*

Handwritten musical score for WAGG BOAT (MED). The score is written on ten staves, with the following parts labeled on the left:

- 1. Soprano
- 2. Alto
- 3. Tenor
- 4. Bass
- 5. Piano
- 6. Trumpets
- 7. Trombones
- 8. Drums
- 9. Bass
- 10. Piano

The score includes various musical notations, including notes, rests, and dynamic markings. The key signature is one flat (B-flat). The tempo is marked "MED". The score concludes with a "FINE" marking on the eighth staff.

Handwritten notes at the bottom of the page include:

- Bill Evans
- Bill Evans
- Bill Evans